VOGUE

Autumn Forecast

Hats · Furs

Incorporating Vanity Fair

August 1, 1946

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Incomparable RATHCALF . . .
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Wm. C. Rath & Sons, Inc., New York 16, N. Y.
Makers of the famous "Top Hat" Handbags

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Grey Russian Broadtail . . . a new Bendel interpretation

that puts special emphasis on detailed shoulders and sleeves, sweeping skirt . . .

that underscores its gleaming silken beauty.

From our custom-order collection.

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VOGUE
August 1st, 1946

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Vol. 108, No. 2
Whole No. 1768

Peck *and* Peck

Palumbo

Balloon-ascension sleeves . . .

are the story here . . . big full-flown affairs slashed with color, making the rest of the suit simply melt away to a whisper. (For the record, it's Minkasha, fine mixing of wool and mink fibre), collarless, caught with three buttons. And couldn't be better in black with beige and aqua at the sleeves, or beige with black and aqua. 10 to 18, 47.95.

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AN "ARISTO" FASHION IN

RICH "MATARA" ALASKA SEALSKIN

ENCHANTING BASIC BROWN FUR

KEYED TO EVERY COLOR AND COSTUME.

J.P.Allen

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MRS. HUGH PENDLETON NUNNALLY'S

phenomenal blonde beauty

blazes against the white hallway

of her modern Atlanta mansion...

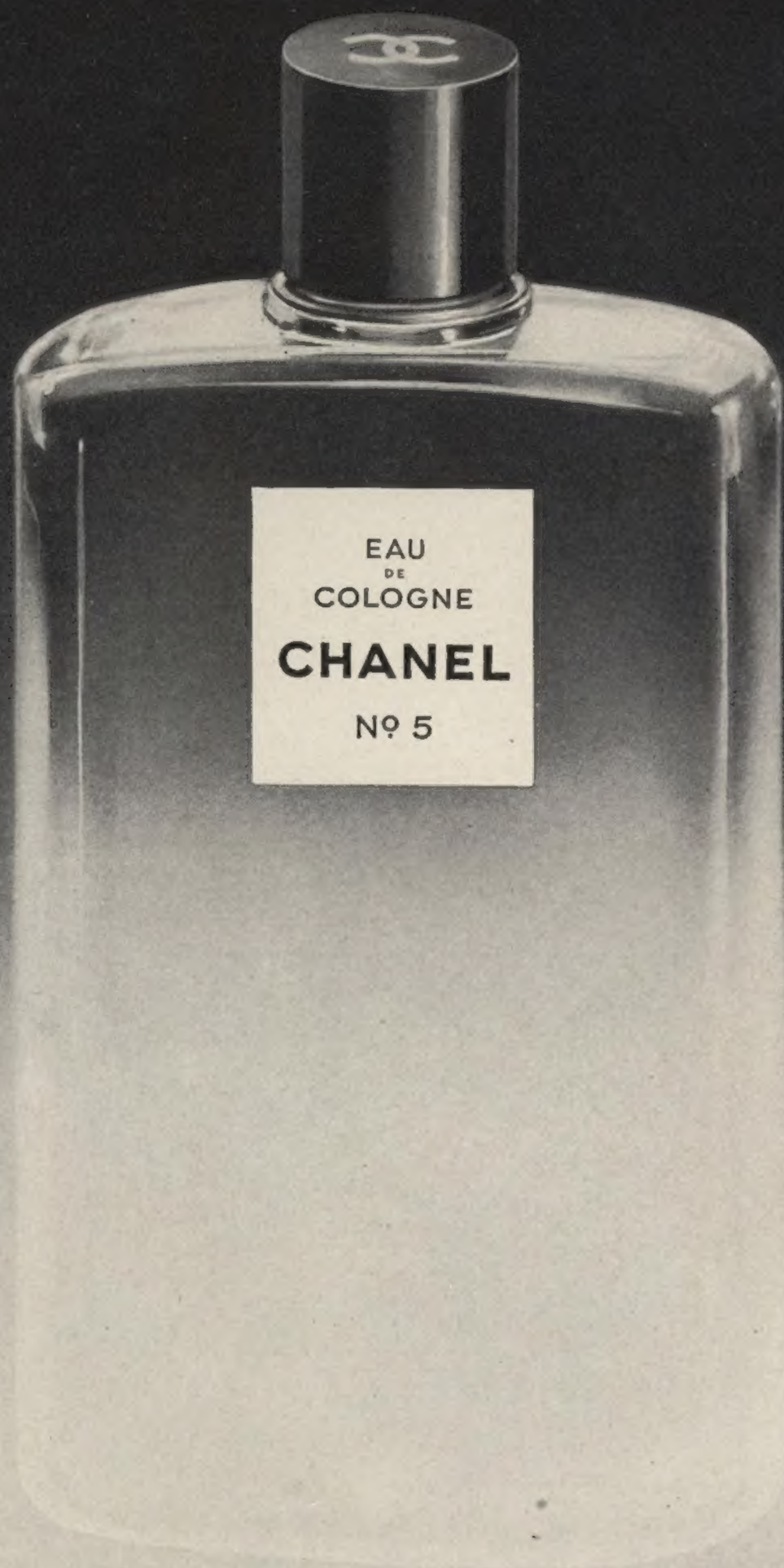
shines forth from the charcoal

blackness of her broadcloth suit.

The suit designed by Philip Mangone—

its wonderful new winged expansion

held to earth by gilt-tipped cords.



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WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

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Demi-Blu Mink*—our newly discovered variation of silver-blue—a deep glowing brown with a subtle, shadowy blue undertone. Truly rare skins magnificently worked in an exclusive custom collection by **SAKS FIFTH AVENUE** *furriers*

*Reg.

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Quality wears this label

Inspired by "Anna and the King of Siam", a 20th-Century Fox production.

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Highlighted with jewel-toned sequins in a subtly draped hostess gown by Tula.
At fine stores throughout the country. About $25.

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the Addis co

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There's a unique enchantment in the sensation of wearing stockings by Artcraft . . . a rapture kin to that preceding a great ball. From the moment you put them on, your heart lifts to whisper, "You're *especially* lovely tonight . . . to the very tips of your toes."

so sheer they're called "shockings"

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Sir Christopher MOOD OF GRANDEUR, A PICTURIZATION

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For the Sir Christopher pattern, Wallace found its inspiration in the combined genius of the architect, Sir Christopher Wren, and the carver, Grinling Gibbons, (who together created the grandeur that is St. Paul's Cathedral in London). True to the master's principle of "variety in unity," the pattern takes the form of various fruit and flowers contained in a uniform design of vaulted symmetry. Only Wallace exclusive third-dimension beauty could so adequately interpret the elaborate styling of the English Renaissance period in sterling. For only in Wallace is each piece fully sculped, the exquisite carving rendered as fully on back and sides as the front.

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Marshall Field & Company

CHICAGO

Omar Kiam designed this charming coat with black seal for Ben Reig — and our 28 Shop.

28

I. Magnin & Co.
California · Seattle

American broadtail and tasselled passementerie . . . with the Hattie Carnegie flair . . .

Horst

AMY LINKER'S town suit, inspired by the crisp tailleur of a Molyneux Original. Exclusive in Boston with Filene's Oxford Shop.

THE LINDNER COY CLEVELAND

JOSEPH HALPERT DEFTLY DRAPES THE SLEEVES AND SKIRT OF A NEW FALL DRESS BELTED IN SNAKESKIN . . .

BIANCHINI'S RAYON CREPE IN STRING BLOND, DUSTY WINE, COCOA, TAUPE AND BLACK. SIZES 10 TO 20. $59.95.

LINED WITH ROBBINS' CREPE

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White Mink for a cloud to toss over proud shoulders . . . but one of a collection of superlative minks designed by our own Ralph Marano. Russeks Design Studio (Wholesale Division).

Kessler's BIRMINGHAM • ALABAMA

A Linada Original

Exciting elegance for early Autumn dramatically portrayed by Linada in a long jacket suit with a flounced peplum. A slimming panel-front and silvered buttons accent a note of importance.

Linada Originals

Jewels by Van Cleef & Arpels

Natural Pedigreed Mink

Like perfect little jewels—two sling capes of beautiful natural mutation mink...

Blufrost—the color of blue moonlight on deep marron brown

Royal Koh-i-nur—white lightning strikes jet black...

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Mutation Mink Breeders Association

Consult your furrier for further information about Royal Koh-i-nur and Blufrost Mink

*T. M. REG.

For Autumn — a Distinctive Slack Suit in a

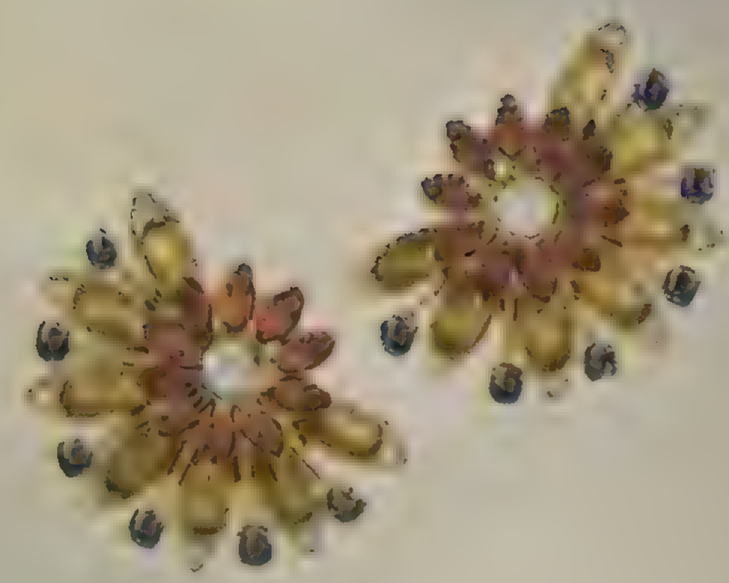
VERNEY

RAYON SPORTS FABRIC

FEATURED BY

B. ALTMAN & CO., NEW YORK NEIMAN-MARCUS, DALLAS CARSON PIRIE SCOTT & CO., CHICAGO I. MAGNIN, CALIFORNIA

VERNEY FABRICS CORPORATION • 1412 BROADWAY, NEW YORK 18, N. Y.



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Beautiful...romantic as the star filled heavens. Inspirational pieces of rare beauty and exquisite artistry created by Coro. Twinkling jewel color stones set in gold finished sterling. At smart stores everywhere.

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BY FLEXEES*

Resting lightly on your figure,
just four ounces of loveliness . . .
the step-in or pantie Corsees.

Four ounce step-in girdle, five ounce pantie girdle, with Nyralon, 7.95 • Five ounce step-in girdle, with rayon-satin, 5.95*

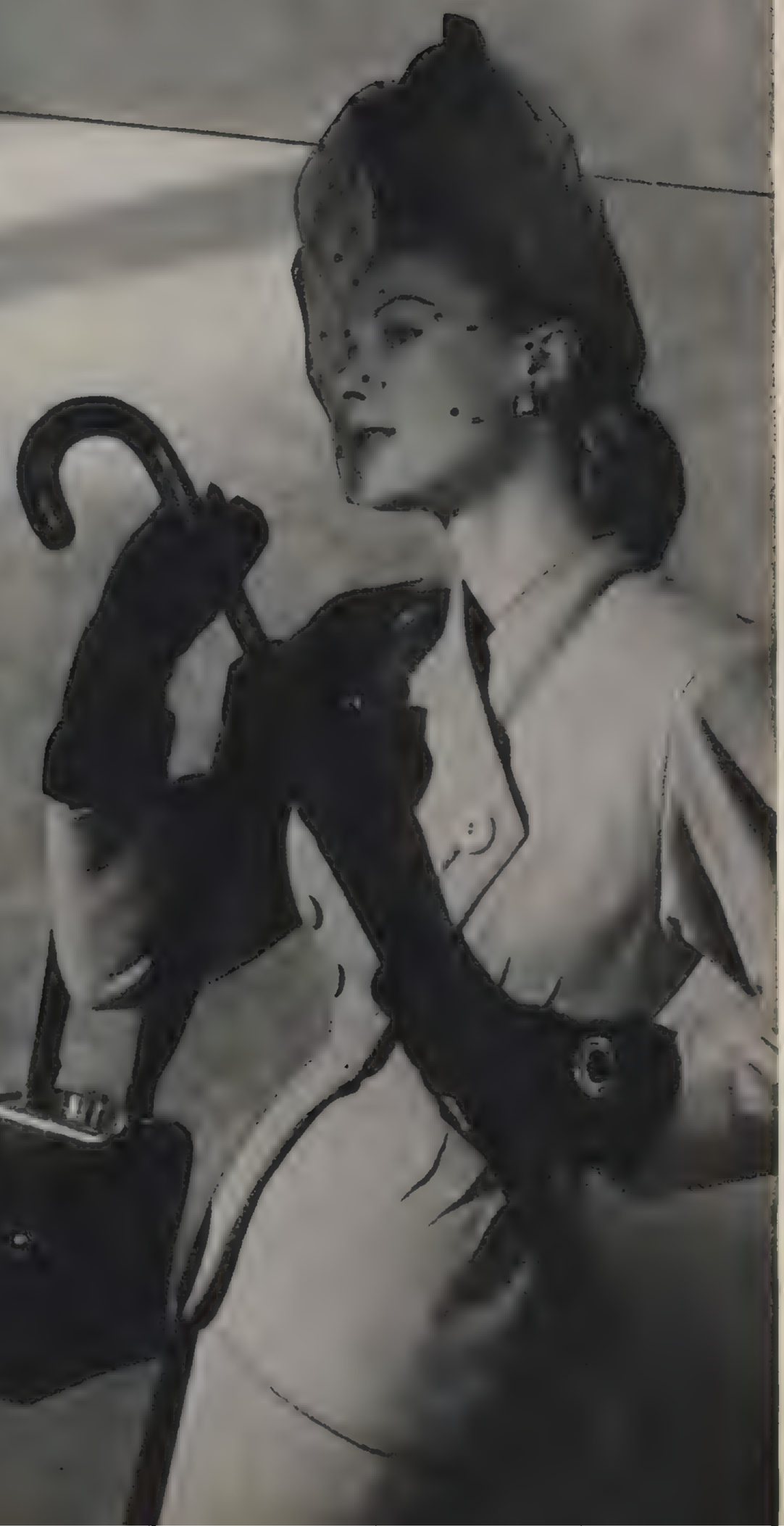
A Carmel Original designed by Lalli . . . in a rayon velvet-piped, town black suit, jewel-buttoned high to a round ingenuous neckline, low to a closely nipped waist. Knowingly tailored in Forstmann's Charmona*, lined with Robbins rayon crepe.

***Reg. U. S. Pat. Off.**

The Suit Shop **Chas. A. Stevens & Co.** *State Street, Chicago*

Newbold's

Cincinnati



I. Miller's soft spoken opera

pump in black suede. Done with an inimitable

touch, a delicate burst of dressmaker pleating, this

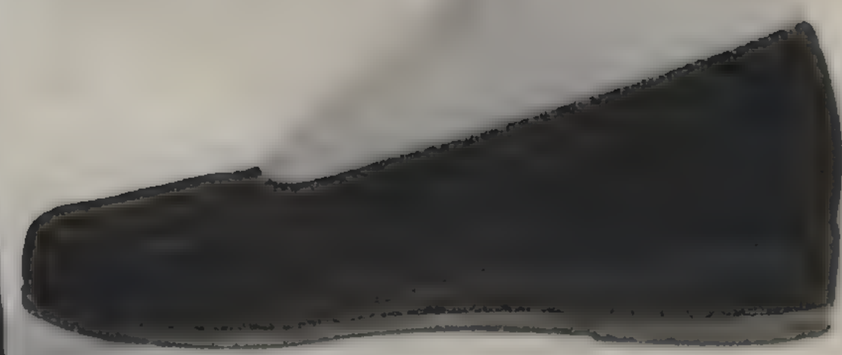
pump has an inspired affinity for the

specially designed accessories.

I. Magnin & Co.

LOS ANGELES

SAN FRANCISCO



I. Miller calls it "Young Love".

What else for a black suede pump expressing such youth and sparkle. Perfect for its companionable ways with masterfully detailed suits and dresses.

Costume by Hattie Carnegie.

The Dayton Company.

MINNEAPOLIS

I. Miller fans strips of black

suede like afternoon shadows across your foot.

A shoe to give soft suits, dresses and furs

added fashion significance. Mink coat by Marano.

Younkers
OF IOWA
I. Miller conjures ribbon magic
in a sandal tuned to the new late afternoon and
evening hemlines. In black suede, and white
or black satin. Dress by Herbert Sondheim.

In Exclusive Shops Throughout the Country

HUTZLER BROTHERS Co.

When Baltimore thinks of quality, it thinks of Hutzler's . . . where the fur shop presents a superlative collection of new-as-tomorrow fashions and timeless classics

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of Forstmann wool crepe

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Doop's
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A Juilliard Fabric
Lining: Robbin's Crepe

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Mandelbaum

If you're 5'5" or under, it's so wonderful to know that you are the Perfect American Type. So convenient to slip into a Mandelbaum and wear it home! So economical, saving alteration costs and time. So important to know you're fashionably dressed in a garment that was made to fit you. Ask for Mandelbaum coats and suits at your favorite store.

*Reg. U. S. Pat. Off.

B STANDS FOR BEAUTY...BE IT BUTTERFLIES OR BEAUTIFUL BEAUTIFUL Bryans THE *BREATHTAKING* NYLONS!

Illustration by Salvador Dali

Miss Deb SLIPS

FOLLOW THE CONTOUR! Note the ingeniously designed "Contour-Molded" bodice.

How closely it follows the outlines of your bra . . . doesn't bind or flatten!

With bias top, straight-cut skirt — doesn't ride or twist.

With precious Nylon fagotting and stitching . . . of wonderful rayon crepe. about $3

STYLECRAFT, 105 MADISON AVE., NEW YORK 16, N. Y.

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That window beside your seat on a Canadian Pacific train . . . it's a travelogue in technicolor. It's a window on natural grandeur . . . on horizon-spreading farm lands . . . on industrial vigor . . . it's a moving panorama of a great land . . . a land you ought to see . . . an uncrowded land of fun —and courtesy.

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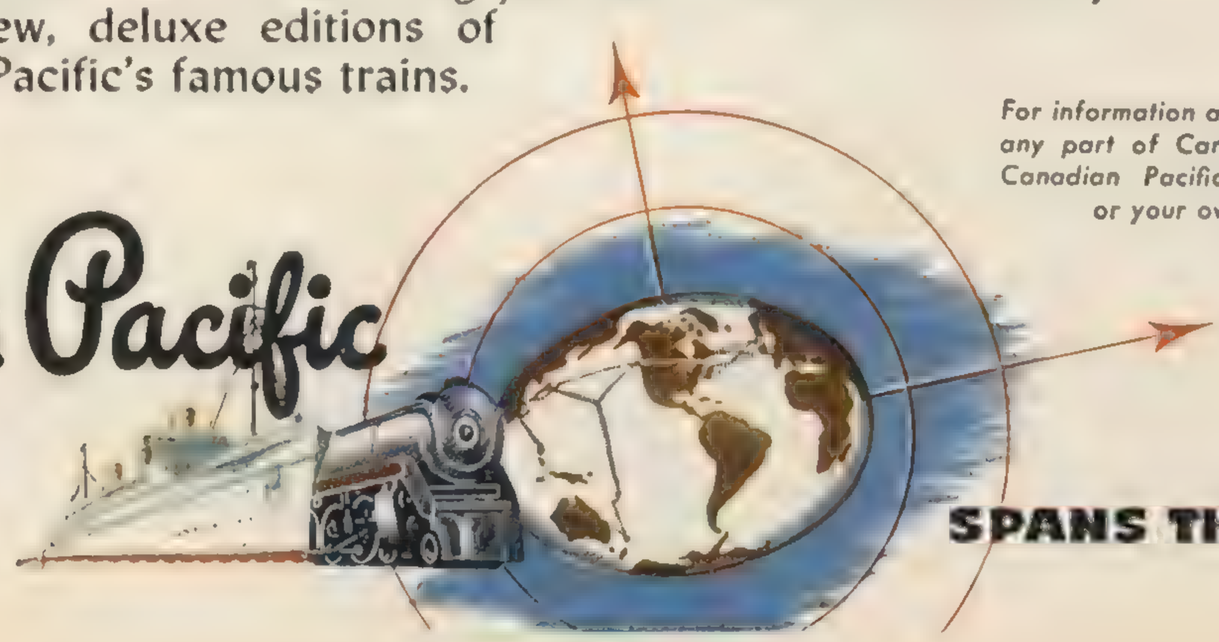
Soon Canadian Pacific will bring you even finer travel luxury . . . in new, deluxe editions of Canadian Pacific's famous trains.

For information about vacations in any part of Canada consult any Canadian Pacific Railway office or your own agent.

Canadian Pacific



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"A Great Store in the Nation's Capital"
Golden Anniversary Year

Rauch does a new shirt cuff gabardine suit with dressmaker detailing. Lined with Robin's Crepe.* Sizes 12 thru 20. About $60. Colors—black, surf tan, brown and wine. Third Floor of Fashion. Mail orders filled. Please add 12¢ for postage.
*Rayon

Carolyn

The Embodiment of Beauty: Mme. Adrienne Brassieres

Lord & Taylor

Custom Original...a subtly draped black dinner dress with its ankle-length hemline discreetly slashed. One of a brilliant collection of great designer fashions from our Gown Shop.

In Seattle It's

FREDERICK & NELSON

Watch for this new Paris-born look of formal magnificence...(opposite) the suppleness of Hollander Russian Broadtail draped in a swirl from wide shoulders to a slim hipline. (below) a flare of lustrous Russian Persian...endowed by Hollander with a pliancy and lightness that is inimitable...that makes fur a limitless medium for subtle design.

HOLLANDER FURS **Featherlite Brand**

Russian Broadtail

MADE OF A PACIFIC FABRIC

ETTA GAYNES gives soft contours to this collarless coat. Beautifully tailored in a PACIFIC 100% wool. Quality rayon lined with EARL-GLO. Black, green, winter white, and brown. Sizes 9 to 17, 10 to 16. About $50. Matching accessories by REGO.

At fine stores everywhere, or write:
ETTA GAYNES, 500 Seventh Avenue
New York 18, N. Y.

Etta Gaynes design

a d e l e s i m p s o n

joseph magnin, stockton at o'farrell, san francisco · san mateo, palo alto, sacramento, and reno · joseph magnin

Maurice Seymour

Forstmann's superb black wool... the point tombé peplum sparked with glittering bugle beads

THE BLUM STORE
PHILADELPHIA

PICKETT'S
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SAN FRANCISCO

Kaufmann's Diamonds of Fashion

A suit as young as you are...
this handsomely tailored
brown and beige diagonal tweed,
49.95, by handmacher ...
exclusive with Kaufmann's, where
youthful fashion has
found understanding expression
for 75 years.

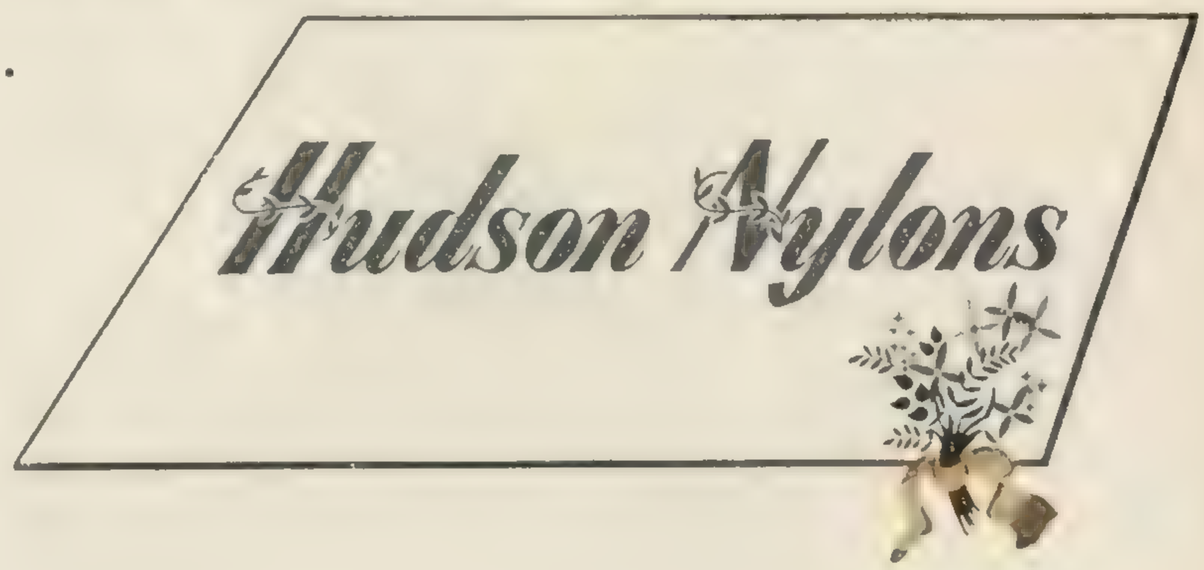
KAUFMANN'S
Pittsburgh

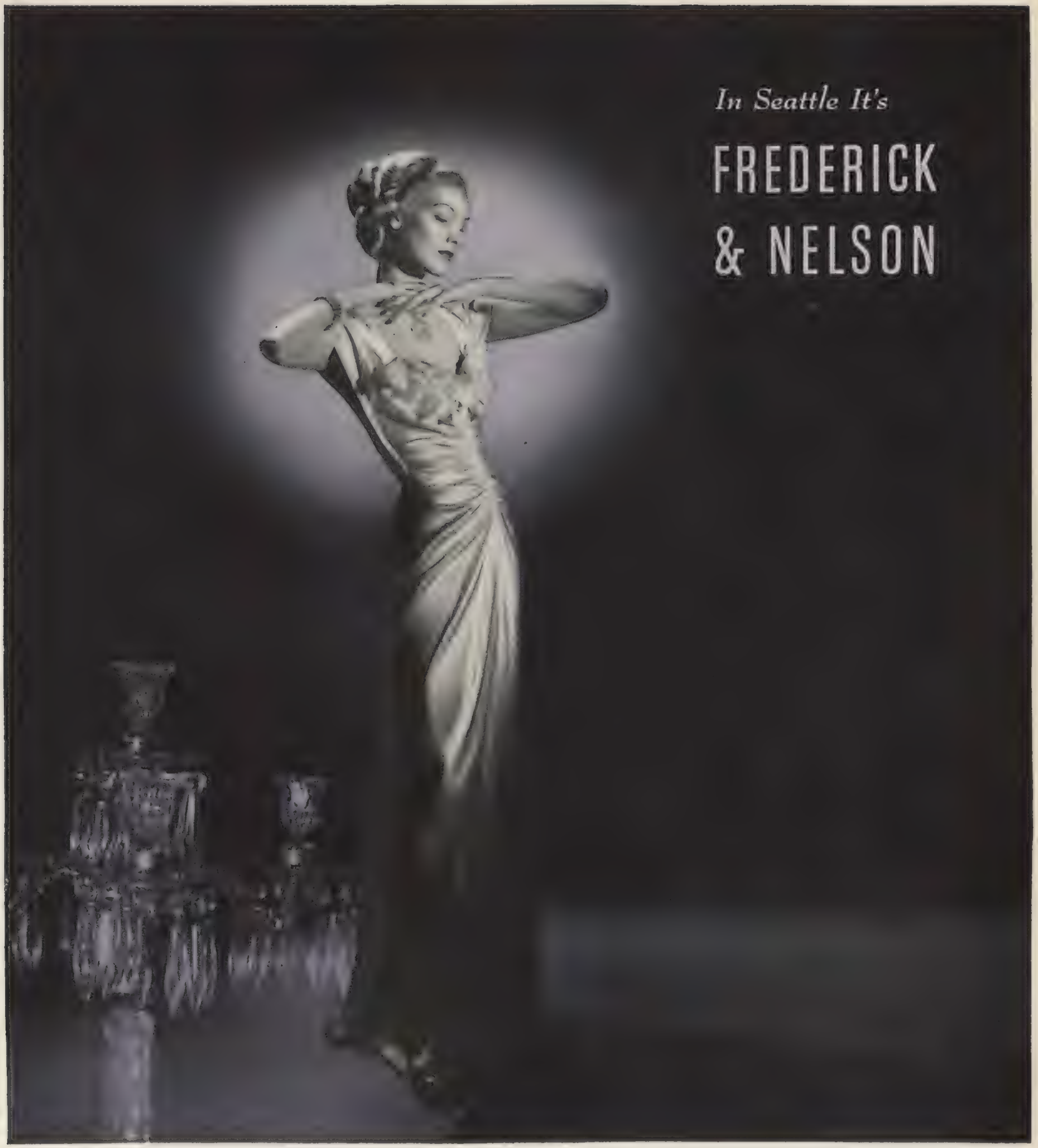
Isn't it a glorious feeling . . . to slip into your precious Hudson

nylons . . . see how flawlessly they fit . . . know your legs look lovelier than ever?

Yes, there's "sheer witchery" in Hudson nylons . . .

at better stores everywhere.



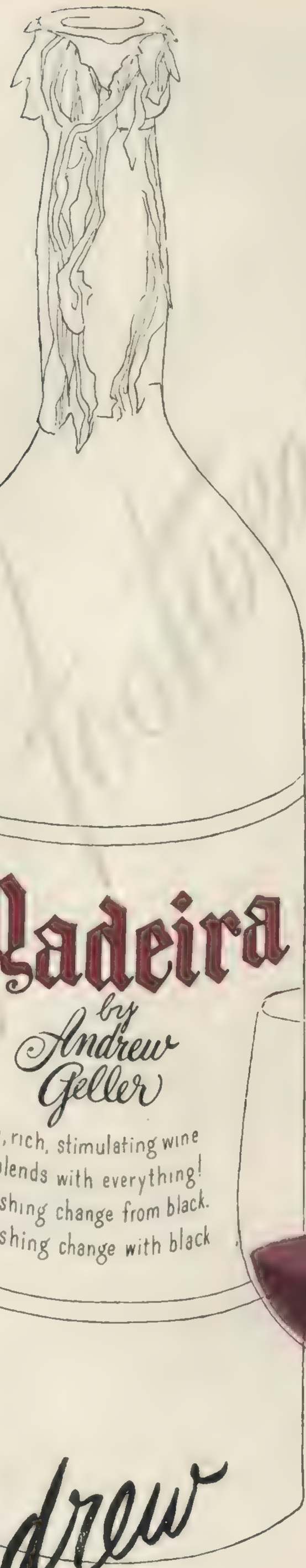


White and Blonde Evening

Sparkling frosty-white, in Martini Frocks' gown . . . lustrous ash-blonde, in Roux haircolor . . . a fashion-color triumph!

ROUX

OIL SHAMPOO TINT CONCENTRATE
colors . . . conditions . . . cleanses
Caution: use only as directed on label



Andrew Geller

537 FIFTH AVENUE · NEW YORK · also at one leading store in most cities

R&K Originals

That's what I like about jersey . . . it's so gently disposed toward the world. POTTER wool jersey and rabbit's hair. 9 to 15; 10 to 16. About $15.* At fine stores everywhere. Rosenthal & Kalman, 1400 Broadway, New York

*Slightly higher in the West

Skylark...
the happy, lighthearted fragrance
that gayly says "it's all in fun!"

barbara gould *New York*

PERFUME, $1.50 and $3.75 · LILTING FRAGRANCE, $1.25 · TALC, 50c
FACE POWDER, $1.00 · DUSTING POWDER, $1.00 *(All prices plus tax)*

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FURS
Insist upon this label of quality in your fur coat . . .
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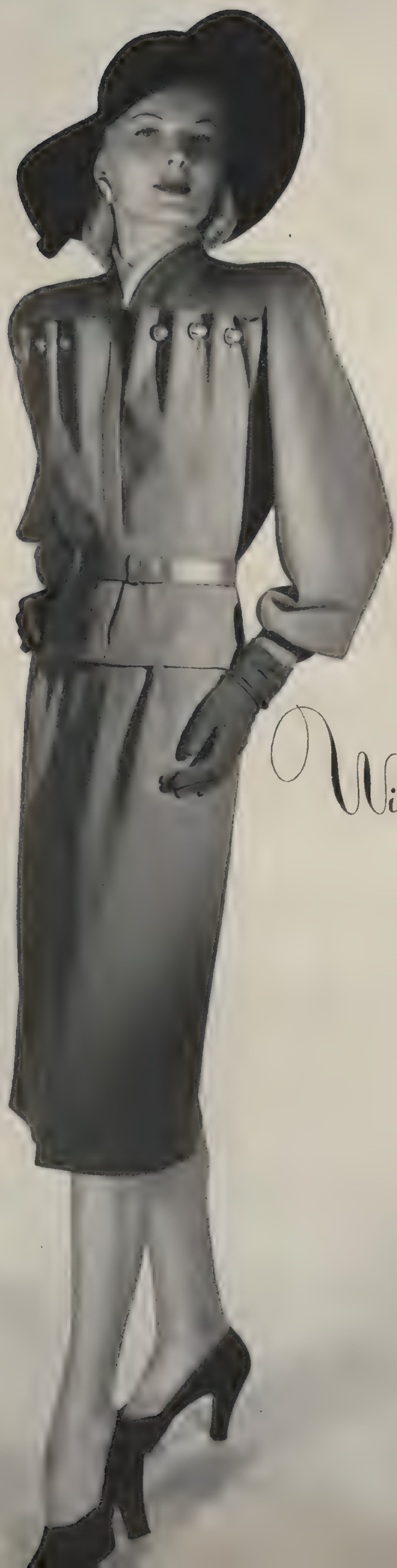
In all the world there
is only one city where fashion is made
for the whole world . . . for every
kind of woman and size of purse . . . for every
mood of fashion and way of life . . .
and where indeed the very spirit of that
city is stitched more brightly
than a label into every garment.
And that city is New York.
THE NEW YORK
DRESS INSTITUTE

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Part of your charm...

So important to your loveliness...part of the impression you make! This fluffy, fresh-scented cream guards your charm faithfully. Gentle to skin and fine fabrics, yet it firmly controls perspiration. Like all Tussy preparations, this can be found at better cosmetic counters...50c, $1; plus tax

TUSSY cream deodorant



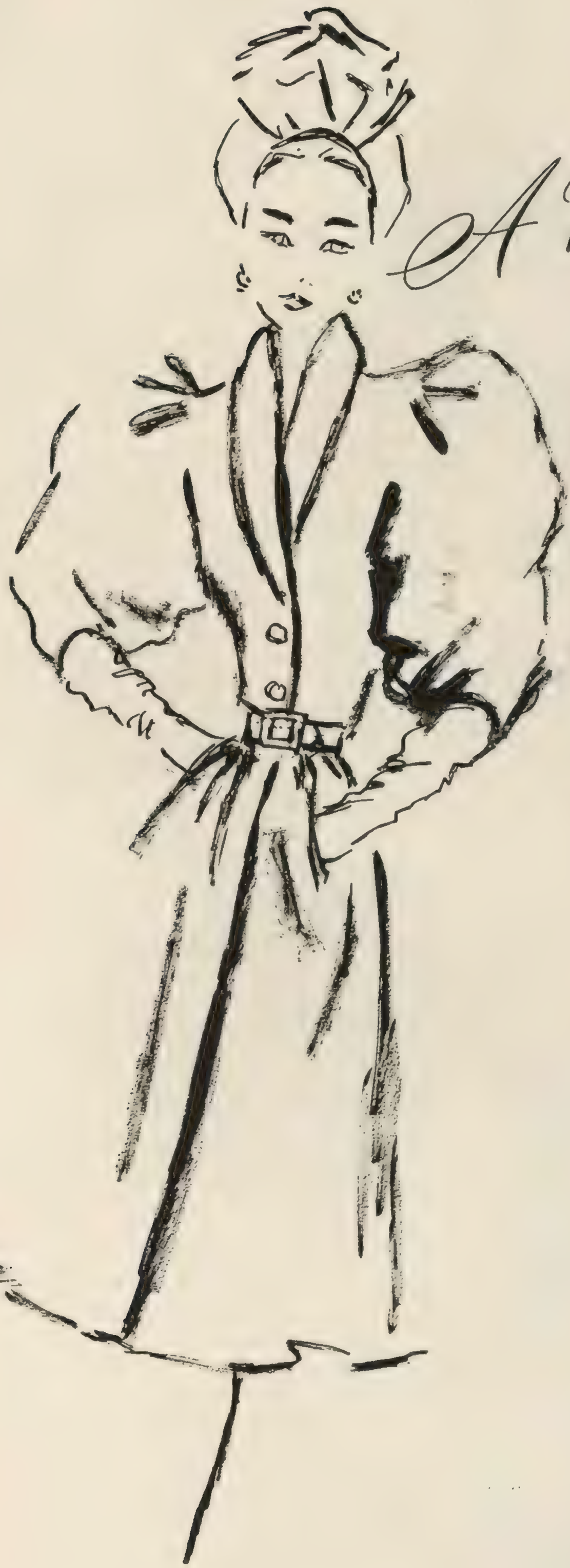
CINNAMON AND GOLD

There's a hint of harvest-time in William Bass' two piecer of American Woolen Co.'s cinnamon-colored wool spiced with gold knob buttons.

William Bass

JOSEPH HORNE CO
PITTSBURGH

HAT BY LILLY DACHE



A Paris Inspiration in

■ Maggy Rouff, who created this superb coat, spoke for many designers when she said, "The suppleness of BONMOUTON permits fanciful creation, new and modern style..." Maggy Rouff is only one of nineteen top Paris, New York, and Hollywood couturiers who made one-of-a-kind originals in BONMOUTON . . . as prophecies of the luxury to come in this fabulous Fur of the Future.

MOTTY EITINGON, INC.
224 West 30th Street, New York

Berger's
BUFFALO · N.Y.

Carmel Original . . . designed by Lalli. A casually draped, double-breasted jacket with shiny shoe button accents . . . brief kick pleats on a slim, slim skirt. Forstmann Charmona* in rich vintage shades.

*Reg U. S. Pat. Off.

Hat by Walter Florell

COUTURIER GROUP

in suede... cut with deftness and originality...

designed to complete and flatter your costume.

VOLK

DALLAS, TEXAS

SHOES BY *La Valle*

Arnheimer

Midnight Black Persian,
Wild Mink . . . a dramatic combination
for day through evening wear.
Exclusive in Dallas with

A. Harris & Co.
DALLAS, TEXAS

To follow you through
the day and dark! Jenny designs
a sophisticated black wool
broadcloth bag and gives
it the excitement of a shell frame.
Destined to become your
most cherished companion.
Retail price about $13.50
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BRILL AND BRILL • NEW YORK

Adele Simpson

Onondaga's crepe cherie

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FIFTH AVENUE
Shimmering excitement
in modern sculptured design . . .
in the new proportions
of this deep, round compact . . .
sumptuous sterling silver
or gold-plated sterling . . .
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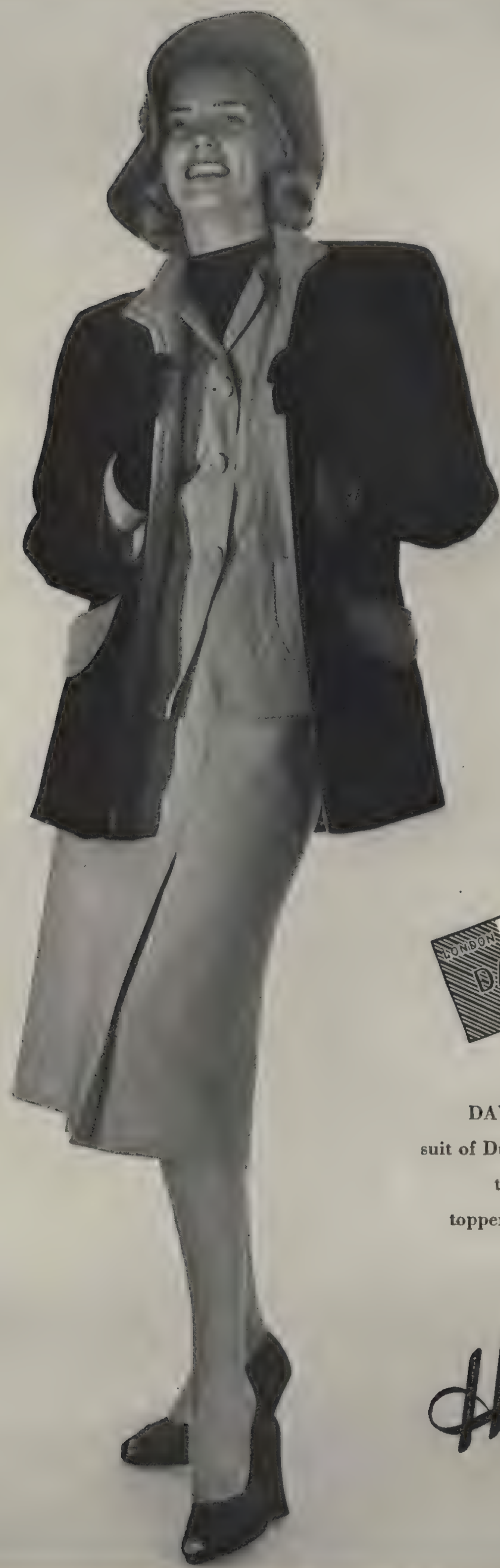

LONDON DAVIDOW NEW YORK

DAVIDOW authored the suit of Ducharne diagonal tweed—the companion topper in black wool.

Holmes
NEW ORLEANS

with Sheared Beaver, about $90 (plus tax) with Persian, about $80 (plus tax)

Write Dept. V for style booklet and name of nearest dealer · **Linder Bros., Inc.,** *The House of Shagmoor, 512 Seventh Avenue, N.Y. 18*

Majestic
in MANTEX.
a MANVILLE fabric
BACK IN A FLASH OF PLEATS
. . . it's been a long, long time.
In gray, turquoise, sun bronze,
kelly or red rayon-and-wool.
10 to 18. About $13.
For store nearest you, write
Majestic, 1410 Broadway, N. Y. C.
Give size and color preference.

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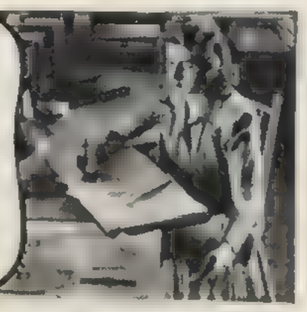

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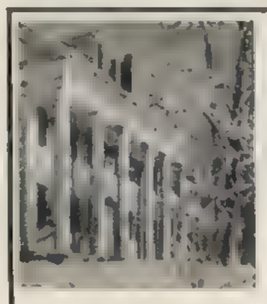

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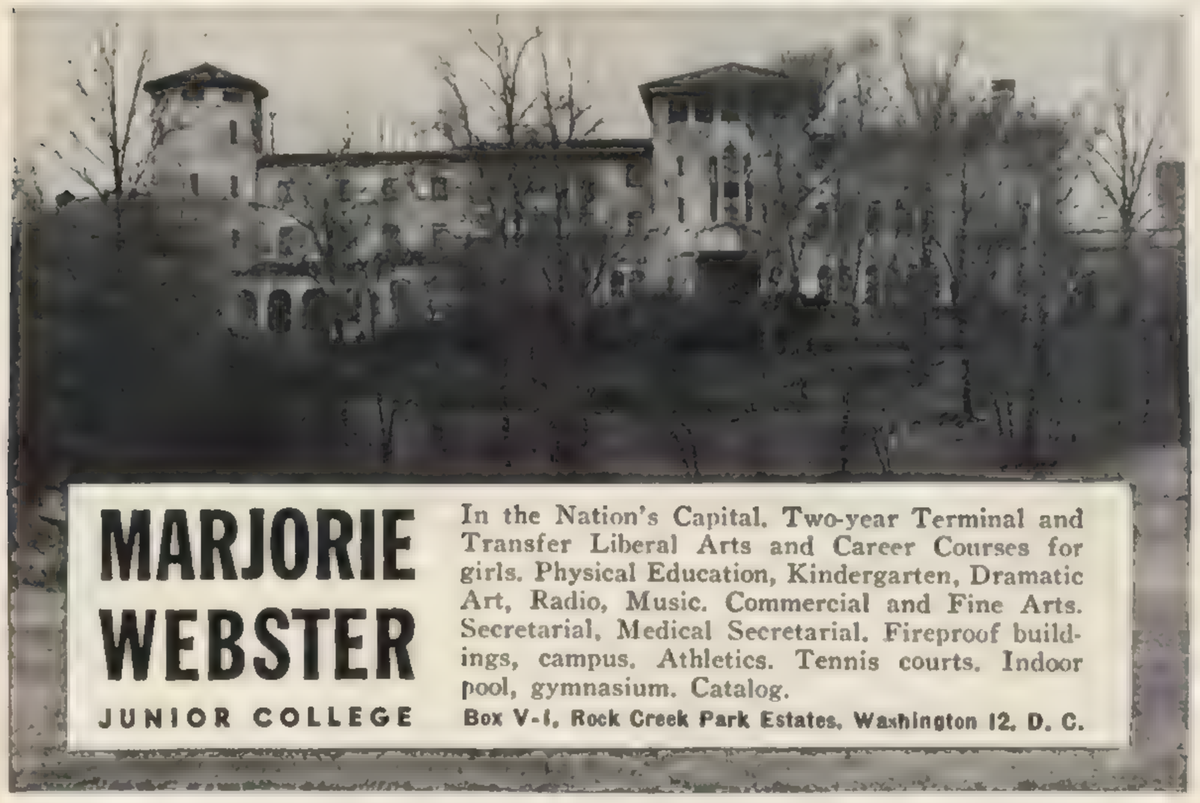

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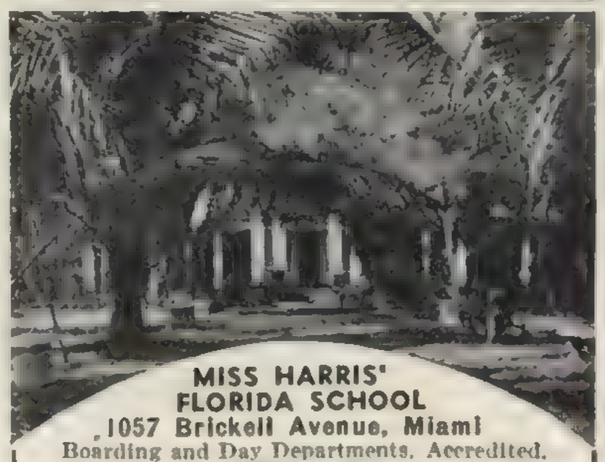

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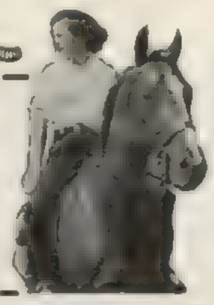

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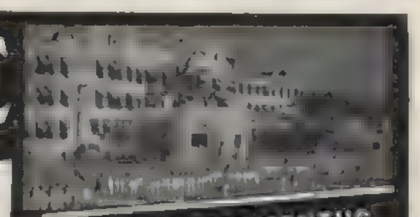

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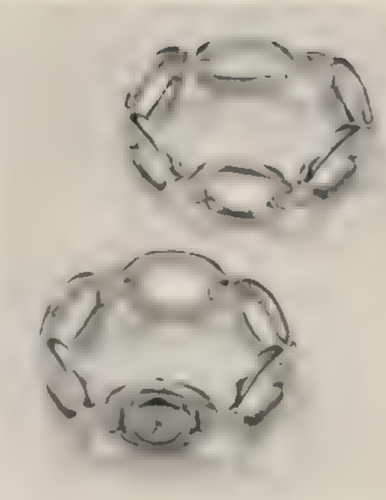

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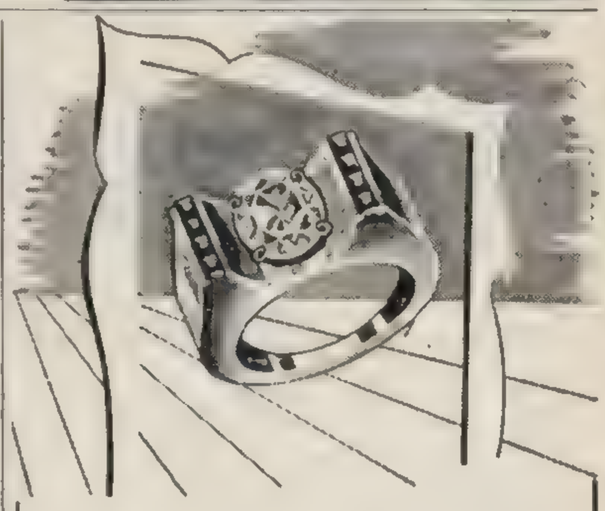

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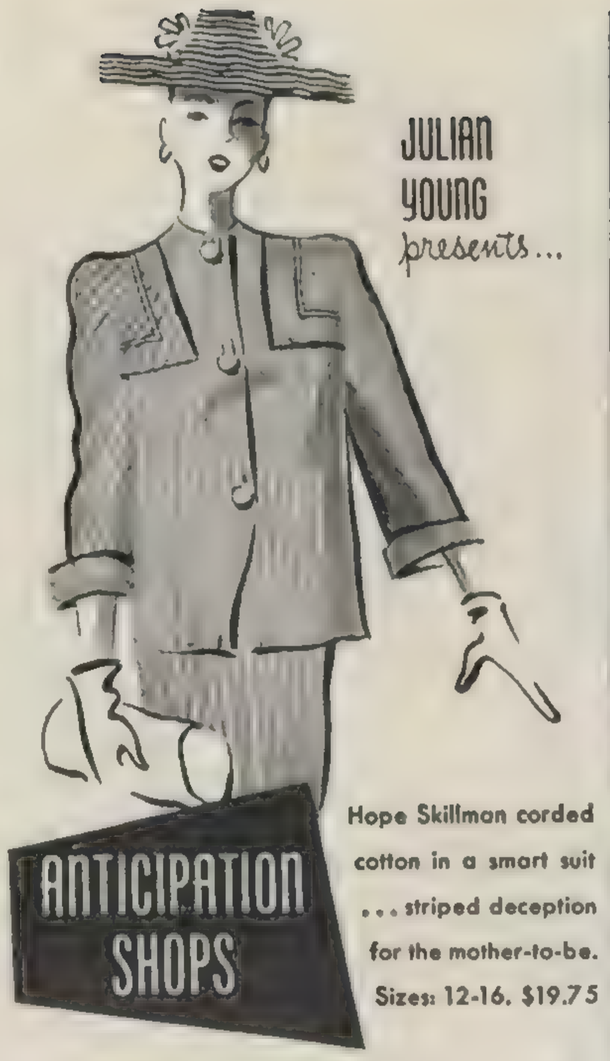

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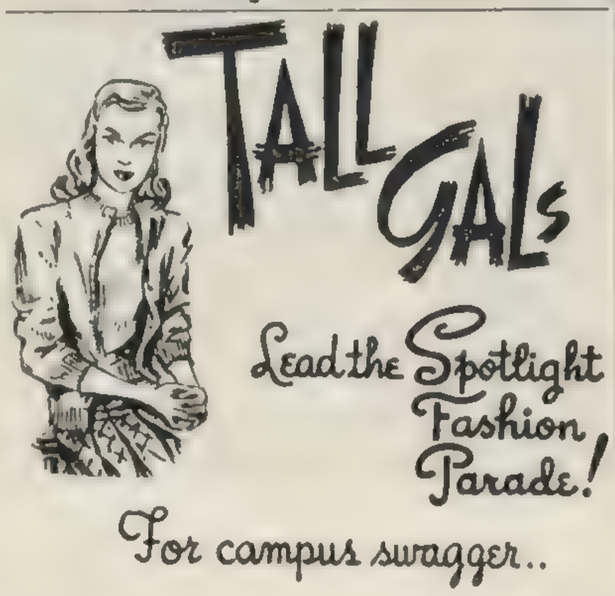

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THERE ARE THREE VOGUES
AMERICAN, BRITISH, FRENCH
EDNA WOOLMAN CHASE
EDITOR-IN-CHIEF

vogue 109

incorporating Vanity Fair

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BLUMENFELD

COVER: Autumn forecast...the way you wear your hat. Here (and often) it's settled deep down on your forehead, halving your brow with a good definite line. Here (and often) it's a real milliner's hat again, beautifully made and manipulated...a highish sailor designed by John-Frederics in green rayon velvet, its softness stitched to shape with black wool yarn. The Blum Store; Vandervoort's; Hudson's. Cartier's autumn leaves are yellow gold, diamond-veined.

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AUGUST INTO AUTUMN . . .

FORECAST OF

NEW LINES FORMING

Time now to think of yourself and your autumn looks. Time now, while you are sunning and oiling and turning and burning yourself on the beach to think about and do something about the sort of face and figure you will present to your public when you are back in town. (Even if you haven't been out of town you will moult your summer airs and dress yourself in the back-to-town look.) You won't have *to look different, of course. If you are strong-minded enough, you can wear your flat-heeled shoes, your calm tailored suit, with a discreet manner, and "just go around looking clean and efficient." But better things are in store if you know how to take them; you can choose your autumn look with the new-again-after-a-long-time feeling that chic and pretty can mean the same thing.*

POINT ONE: *Figures are the fashion. A fashion that has been on the way in for the last three seasons. Now it has arrived. A small waist is money in the bank—rounded hips are an asset—good shoulders and bosom are jewels—the flat midriff worth a ransom. But if you haven't a perfect figure, make the most of your best points. If you haven't a single good figure point, you may as well go in for good works—the new clothes won't help you. Or, you might make one of your good works the acquiring of at least one figure-point. Can be done. (See June Vogue, page 199; or write us for directions.)*

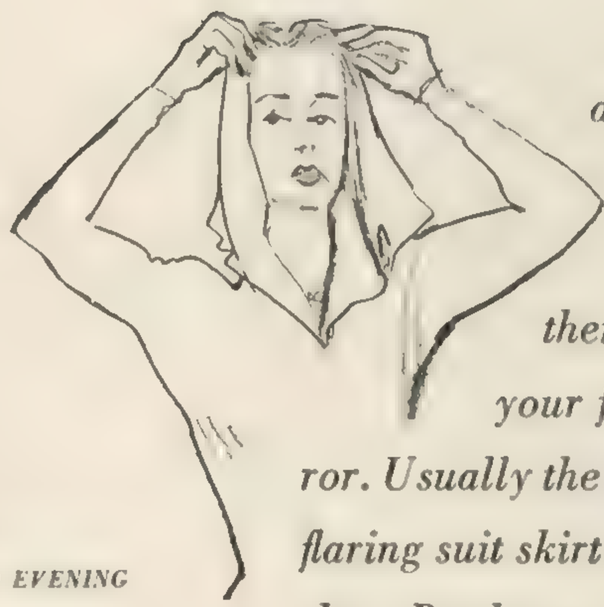
POINT TWO: *High heels are in fashion...often, high heels and ankle straps. Shoes that give you a "Castle Walk" look, remind you of tangos*

HIGH HEELS AGAIN

ANKLE STRAPS AGAIN

FLIRTATIOUS SKIRTS AGAIN

Fin



HOODS
DAY AND EVENING

and thé-dansants. The fashion for low heels is not past, naturally; there will still be women who refuse to wear anything else, and who can remain chic while they wear them. But the proportions of the new skirts, your figure, and your feet must be studied carefully, before your full-length mirror. Usually the long slim skirt, or the new subtly designed *skirt, or the new flaring suit skirt look really right only with some version of the high-heeled shoe. But be wary of the ankle strap...don't adopt it unless your ankles are slender enough to bear attention. The best alternative is the opera pump, with a nicely closed-in toe. These high heels, the general delicacy and prettiness of the new shoes are all part of a gently flirtatious air that rustles through most of the autumn clothes. Nothing coy about it. Merely a refreshing awareness of the not-entirely-new idea that clothes are really meant to make a woman beguiling.*

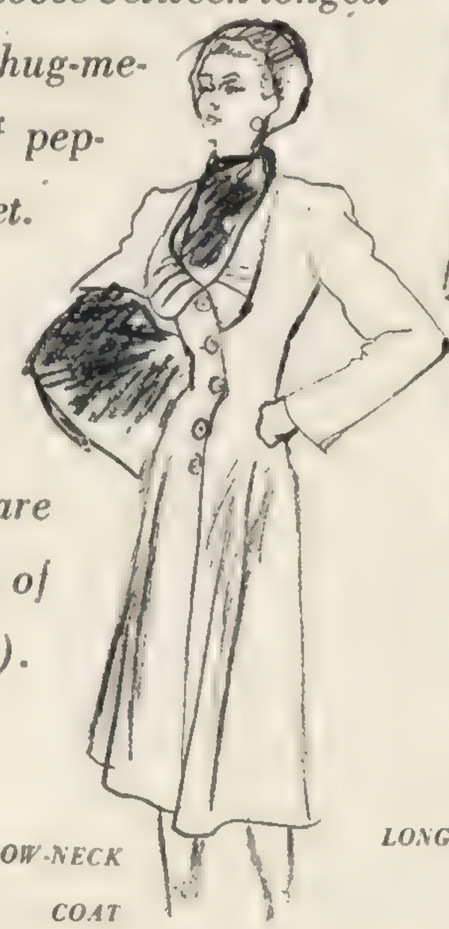
TAUT TORSO
FLARED SKIRT

POINT THREE: *The covered-up look...head and shoulders sheltered by a hood or by a hat whose fur-scarf-ends wrap round your neck. Separate hoods, or designed as part of a dress, a coat, a suit.*

POINT FOUR: *The frankly hippy look. This makes your waist look smaller, gives your flaring skirt a swing. Pads or the cut of the skirt, or big pockets give you the new indented waist, round hip look.*

POINT FIVE: *Variety in suits—choose between longest long torso suit—shortest hug-me-tight jacket—the tight midriff peplum suit—the fencer's jacket.*

POINT SIX: *New interest in your middle section. It's a good idea to be sure it rates it...the best of the new clothes are taut from waist to bosom. Some are cut that way, high-waisted, Directoire (part of a Directoire flavour that extends to the hair).*



LOW-NECK
COAT

LONG TORSO SUIT

FOR SHORT HAIR—DIRECTOIRE LOOK:
FORWARD CURLS. PULLED-UP BACK.
BY MICHEL OF HELENA RUBINSTEIN

MIDRIFF BELT

Some are belted that way, bound high with a near-corselet. Some are closely moulded to your ribs in a long, princesse line. But if your midriff is persistently bulgy, you can find little box jackets, new and very good...their protective lines are not their only asset!

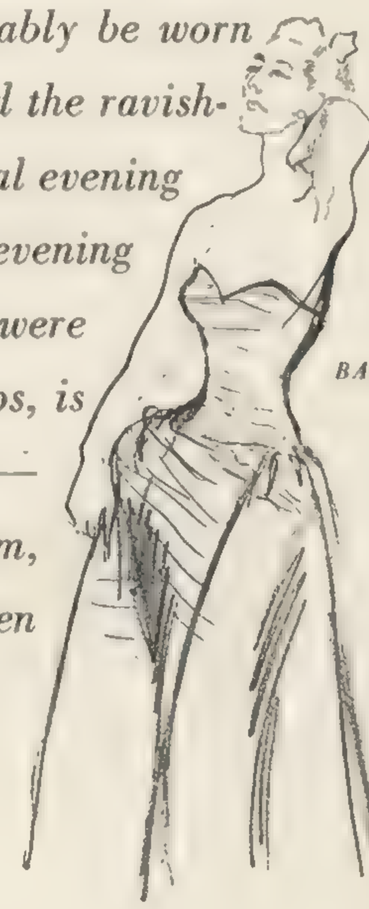
POINT SEVEN: *The length of your skirt. All of the new skirts are longer, many of them draped; many of them flaring for day; many of them uneven from dinner on; all have a new design interest.*

POINT EIGHT: *The shouldery look at night—one shoulder completely bare, both shoulders completely bare. (N.B. If you haven't good shoulders, do a complete reverse—wear buttons to the neck, long sleeves, and make a point of the design of the skirt—draped or swooshing or with uneven hemlines.)*

LONGEST GLOVES

FURTHER DETAILS: *The longest gloves you can find. Some sort of feathers for your hair at night, or for your hands—feather fans. The return of the long, sleek, slit-skirted dinner suit. The desirability of subtle tones of grey, beige, taupe, elephant; of very dark browns and wines and greens and blues with an overcast of black. The return of the long real evening coat which couldn't conceivably be worn over your tailored suit or your beach dress. And the ravishing return of the most intentionally seductive real evening clothes that have been designed since 1939—evening fashions that look as if you knew where you were going when you left your house. Which, apropos, is a good sort of clue to all your autumn looks—clothes that are designed for when you wear them, are not planned to be a half-hearted compromise between nine o'clock office and eight o'clock dinner.*

LONG SLIT SKIRT FOR DINNER



BARE SHOULDERS

UMBRELLAS CAN BE COQUETTISH AS A PARASOL

Eric

FEATHERS DOWN

Side-swung jersey, flecked with feathers.

Made-to-order at Bergdorf Goodman.

FEATHERS UP

Crested turban—very rajah.

Walter Florell; I. Magnin-Thalhimers.

DRAPED FELT

Untrimmed, worn low on the brow, Sally Victor; Nan Duskin; Titche-Goettinger. Rubel jewel.

DRAPED FELT.

Untrimmed, worn very low on the brow.

Made to order at Henri Bendel.

ROUGH TWEEDS, SLEEK STOLES

How to wear tweed this year: against its rich, thick texture wind the sleekest stole in town. How to wear stoles this year: as you never have before—with the unexpectedness, the unpretentiousness of a good tweed. Above: THE TWEED, *grey and black Ducharne tweed, huge pockets. By Adele Simpson; about $110. Lord & Taylor; Neiman-Marcus; Bonwit Teller, Phila.* THE STOLE, *black Alaska sealskin, all-hours-stole, Maximilian. Opposite:* THE TWEED, *a squared-off cutaway; Forstmann's brown and beige. Brown wool crêpe skirt. About $100. Bergdorf Goodman; Marshall Field; I. Magnin.* THE STOLE, *long, luxe sapphire mink. Esther Dorothy.*

HORST

TOWN PLAIDS, TOWN CHECKS

How to look at plaids and checks this year: as something choice for town...the autumn collections all offer them as such. Patterns are bold, but the interest lies deeper; is in the implied elegance of a rich tweed. Above, left: THE TWEED, *plots of henna, rust, and brown checks, by Stroock.* THE COAT, *overcoat just under three-quarter length; brown Alaska sealskin collar. Coppola design. About $175. Saks Fifth Ave.; Erlebacher. Above, right:* THE TWEED, *bold red, green, blue plaid.* THE COAT, *the new two-thirds length again, here with a flat, round collar. A wide belt pulls it all in. Davidow design, about $90. Saks Fifth Avenue; Joseph Horne. Opposite:* THE TWEED, *blue and black check by Juilliard.* THE COAT *is a straight-hanging cape with half-cape of Persian lamb. Philip Mangone design; about $385. Bonwit Teller; Carson Pirie Scott; J. W. Robinson.*

HORST

fur report

CHOOSE a fur for fashion, not for fur alone. The old fur-coat-as-an-investment day of fur is past. If you like a coat a lot and wear it a lot, it becomes an investment in a way. But now you choose a fur coat as you'd choose a cloth one—for its fashion, not only for its foreverness. In asking fashion, you will not sacrifice skin beauty, any more than you would sacrifice good fabric in a cloth coat. The goodness of whatever fur you choose—is where the designer begins.

Line, this year, takes two general directions. One is a look of lavishness, of fur hooded and draped—this is elegance, almost by insistence. The other is a look of understatement, fur collared and cuffed and handled like twill—its elegance is in its unpretense. Almost any medium-to-short-haired fur can go either way—if it is good, if it is supple.

Suppleness is reaffirmed as a must, this year. With it comes a revival of surprisingly soft-backed Alaska sealskin. And *after* it, a new silhouette. The silhouette is you: you, with a waistline to which a supple fur adds almost nothing in circumference. You'll see a sealskin cutaway with a flaring fishtail cut back from a tiny waist. A *fitted* sealskin longcoat. A *fitted* suit-jacket of sealskin. All, sleek as a...cloth.

If you decide on broadtail, it might decide your fashions for the winter...the silhouettes toward which broadtail is turned, are silhouettes of attitude, they take wearing. One wonderful way for a small woman to look begins with a fitted black broadtail coat with push-up sleeves. She wears the sleeves way up at night, with long, elegant black gloves, and a coiffure full of sleek coq feathers. Another look—is the almost prim look of a fitted broadtail jacket with a shawl collar and muff of a second fur. And that close-buttoned black broadtail jacket, whose length and look is that of a long suit jacket, can be worn now in air-conditioned night places, as we suggested, in Vogue's July issue. You can wear it as part of a *suit* this winter (the other half is a black skirt) and wrap a big wool coat over it all.

If you decide on a cape, this year, you'll choose from capes of all lengths—elbow-length broadtail, hip-length mink, skirt-long nutria, and ermine to the floor....Consider lighter furs, white comes understated; it comes lavish. And before you decide at all, look at page 129, where we show details that make a coat.

If you decide on mink, this year, its lines may be unclassic. It will have character, distinction, will not be a smug mass of mink; may have skins worked on the horizontal.

If you decide to buy a stole, this year, it's a good year for you. You'll see a beautiful black broadtail fichu to wrap in a low oval at your bosom, to wind then into a long, silky flow. You'll see a mink cape-stole whose scarfs are made of diagonally worked skins—you'll see many an oval stole in many a fur.

BEGINNING—SNOW-COLOURED FURS PHOTOGRAPHED AGAINST CANADIAN SNOW

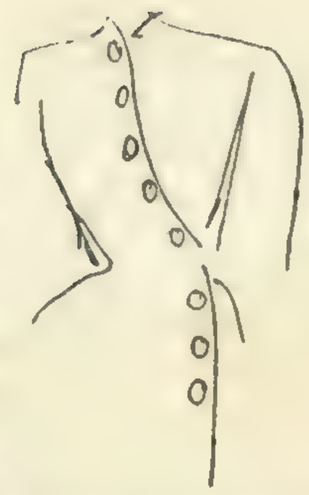
BECAUSE it's real snow, and because we thought you'd like to run some of it through your fingers, but most of all, because the colour of snow is fur-fashion news, we photographed the following pages near the Columbia ice fields at Banff. What began as a winter-fashion report—is also a summer-resort report. Now, while you're Fahrenheiting, you might consider Banff for a late holiday. For summer skiing, for swimming in sulphur springs, for being literally on ice for August, you'd go to Lake Louise Chateau, Banff Springs Hotel, or farther north still, to Columbia Ice Fields Chalet. Opposite. *First of a series of snow-coloured furs...the fashion for white fur is back in town at night, all flattery; is a fashion for day, too, if the fur is flat enough, tailored enough. Here, a monk's coat of Indian broadtail handled like so much jersey. Tiered shoulder, tied-in waist. Alice Orovan design at Gunther.*

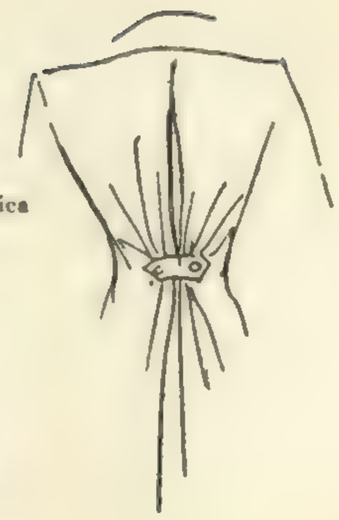
BALKIN

WHITE STOLE. Two whipped-cream whites, Russian ermine and Russian fox, in the newest, the purest silhouette in stoles—an oval eight feet long. Esther Dorothy; also at Harzfeld's; Frost Bros.; Frederick & Nelson.

WHITE CAPE (opposite). Russian ermine whipped into the newest silhouette in capes. Cape to elbow, cape in back; hip-band held in where a bouffant skirt begins its swoop. Revillon.

BALKIN



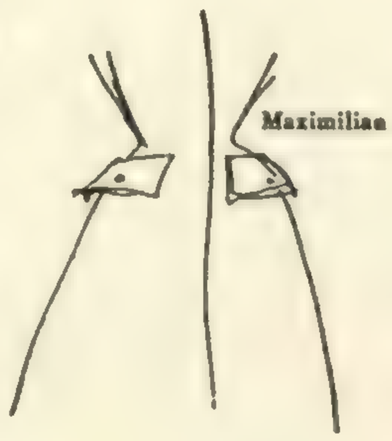


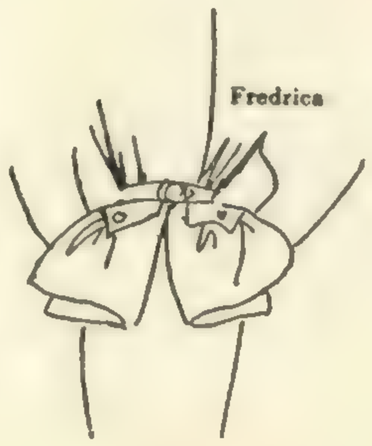
THE FIGURE LINE. The figure is in fashion, it's also in fur. Left to right, above, are ways that figures are made. First, diagonal closing: sealskin handled with the suppleness of cloth, drawn tight across the bosom, buttoned out of sight on the side. Next, the cutaway: sealskin swung out from a tiny waist, belted-in in back. Third, an inverted pleat brings the fullness fully to the back.

THE SLEEVE. Six sleeves to prove that sleeves have changed. First, the *gigot*, full above, tight below, done with great elegance in broadtail. Second, the suit sleeve, a turned-back, slit cuff, good in any fairly furry fur; good understatement in mink. Next, one of the best sleeves of all time: a pushed-up melon sleeve, circularly worked. Fourth, the calla-lily sleeve—a soft cuff cups the hand, turns back to be a wrist-ruff. Next case, the shirtwaist sleeve which might be of flannel, but happens to be of nutria or sealskin. Sixth, the belted sleeve of a classic raincoat: a casual new sleeve to fur.

THE COLLAR is a collar, now, nine times out of ten. First case: the storm collar, involving deeply slashed revers, a deep back; very good and very Garbo in almost any fur. Mink, sealskin, nutria, hair-seal. Next, the Medici collar which is high and wrapped: its elegance is in the way it's made, and in the wearing. Third, the shawl collar returned from the twenties—revived with new interest in fur coats trimmed with a second fur. It's shown in chinchilla or stone marten on a sleek black broadtail coat.

THE POCKET is of more than decorative, more than incidental interest. Now that fur has a figure, the pocket is part of it. This is where the look of shapely hip fullness is implied, where a small waist finds its strongest contrast in circumference. First, huge patch pockets (you've been seeing them on suits)—these have mailbox flaps. Second, small flap pockets placed high on the hips. Third, the bellows pocket is doubled over deeply on a belted, very short nutria jacket.





WHITE TRENCH COAT (opposite). *It could be of camel's hair, but it just happens to be of white Russian ermine—this coat whose sweet, thick richness is cut by the vinegar of leather. Leather belt; leather-coloured gloves. Coat: Reine. Lipstick, "No. 717": also Reine.*

BALKIN

BÉRARD, WELL-KNOWN FRENCH ARTIST, IN NEW YORK FOR HIS FIRST VISIT,
DREW THESE AMERICAN DESIGNS, AGAINST A NEW YORK BACKGROUND

Left: *The news is in the hipline. A rayon crêpe and satin dress, designed by Wilson Folmar; $70. Henri Bendel. Ready Sept. 1.*
Right: *A huge, stiff brim about the hips of a tight-bodiced rayon taffeta dress. By Ceil Chapman; $90. Bergdorf Goodman.*

The news is in the hemline that skirts the city by night.

Left: *Half-long hemline, a boned and strapless bodice. Rayon-and-nylon taffeta with a lacy black blouse. By Ceil Chapman; $60. Altman.*

Right: *The uneven hemline, longer, seismographic. Hafner rayon satin. By Adele Simpson; $70. Altman.*

London, a fine town in the '20's

BY ESTHER CLOUDMAN DUNN

DEAR London '20's...Your bright ghost haunts our post-war 40's; talking too cleverly, too breathlessly, too much; dreaming too lavishly; drawing back from the dream when little winds of apprehension blow freezingly upon you from a menacing quarter. For you were a post-war world, too, and full both of portents and reassurances for our own.

Then, in the Season, London lay mellow in the sunset of eight o'clock. Here and there a taxi cruised or a party afoot, in full evening kit, drifted through the golden deserted squares, to dine. Or after tea, there floated on the stream of tired foot-passengers, like petals from a full-blown tree, girls in wide hats and young men in grey toppers, coming from a garden party at Buckingham Palace. The old flower-women, slumped down like great black ragbags round the base of the statue at Piccadilly Circus, offered their wilted lilies-of-the-valley, with a blowzy smile from beneath their battered hat brims. And at Christie's, the family Romneys and the Crown Derby (now, in the 1940's, gone to rubble) were being spread to the four winds of new possession, while the auctioneer displayed his famous immobility, and outside, the lines of Daimlers and Hispano-Suizas waited.

Everywhere in this setting, still so traditionally British yet so full of change, hovered an awareness of the United States, a conviction that the future hung on Anglo-American friendship. Lady Astor had just captured the first seat for a woman in Parliament. She was from Virginia. Everyone noted the fact. The English poet, John Drinkwater, had written a much-talked-of play on Abraham Lincoln. That strong-featured rail-splitter of our American frontier obsessed the English mind. Lord Charnwood had a new life of Lincoln, too. On the strength of this biography of an American, Charnwood was chosen to propose the toast for British literature, amid red carpets and footmen, before a hundred celebrities dining in state and tiaras in the Drapers' Hall, for the benefit of the Royal Literary Fund.

At the annual Exhibition of pictures, Sir William Orpen's portrait of Woodrow Wilson, sketched at Versailles, was easily the centre of attention. Thither the crowds came, making their way across the sooty, cobbled courtyard of Burlington House, to study Wilson's features. For the League of Nations was already four months old, but the United States was still coquetting and apprehension was at the British heart.

Henry James's quite new ghost haunted the London '20's. He had been dead only four years then; had been a British subject only five. Everyone remembered him, wanted to tell you stories about this American James who had loved so wisely and dissected so deftly both his own United States and their England. Theodora Bosanquet, from her beautiful little house near where the Battersea Bridge hung lace-like above the Thames, pictured James's struggles to "compose" to the accompaniment of her Remington, and how he "audibly pursued the fugitive" word.

Mrs. William Kingdon Clifford, whose tea and lamp-light and drawing-room unostentatiously sprinkled with famous men and women, *(Continued on page 171)*

ESTHER CLOUDMAN DUNN is a distinguished Smith College professor; her field English literature. She is also the author of three easy, erudite literary studies, and of a rewarding biography of her own education, Pursuit of Understanding. *Now with a cloche of all-white hair above her handsome features, she lectures as she writes, with telepathic enthusiasm.*

London, a fine town now

BY MARGHANITA LASKI

NOBODY talks of his domestic accomplishments any more. No more lunch parties are regaled with the way this one adds just a touch of chive to her omelettes and that one's way of making a really appetizing pudding with the remains of baby's semolina and the scrapings of the last jar of strawberry jam. The manicure girls stare contemptuously when you explain that your dirty nails are due to peeling potatoes; this time last year they'd have been matey and swopped kitchen experiences.

We don't eat in our kitchens any more. So everyone's talking about servants again. But since the cheaper press is full of interviews with ex-service girls all saying that they wouldn't *dream* of going back to service now that they can take advantage of Government training schemes to become fully qualified piano-tuners, the servant outlook seems pretty bleak. Good maids are asking—and getting—fantastic wages, and the Government's recent decision to allow in a few foreign girls is the only ray of hope. Even so, we're doubtful whether these will measure up to the far higher standard of domestic work we became used to when we did the job ourselves.

Everyone's talking about houses and furnishings and just where we're going to live. You hardly see an estate-agent's board that hasn't got "Sold" firmly across it. Even the most dilapidated, bomb-wrecked dwellings are feverishly snapped up in the hope that someday someone will issue a licence to let you do some work on them. The authorized allowance of ten pounds a year goes nowhere at all, and people who bought little bijou houses, confident that the Ministry of Works would see eye to eye with them about the impossibility of having the only bath in the basement, now drearily realize that the Ministry has far, far lower standards about what's possible.

Since no new furniture is being made now, potential home-makers spend all their spare time hunting through junk shops. There's a general theory that you do best in the dingier suburbs whose inhabitants are presumed to adore fumed oak and throw away Great-Grandmamma's old Sheraton. The phony West End junk-shops of wartime, which sold Edwardian china vases at prices applicable to Dresden, are dying unregretted, and in their places rise a few really promising ventures mostly run by young ex-officers who have original and helpful ideas about *multum ex parvo* or, rather, *ex nihil;* which are needed when almost the only coupon-free furnishing material is dyed sackcloth.

Inevitably, then, the West End is still sadly shabby. A row of newly-painted scarlet railings in Half Moon Street blazes startlingly against flaking doors and grubby bricks. Elizabeth Arden, Antoine—all are waiting for permission to redecorate, though Aage Thaarup has done wonders with petunia felt. Banquettes in restaurants are grimed and frayed, and a poor setting for the renewed glories we all hope they will soon display.

All restaurants are crowded out for every meal, and this despite a new low in making the worst of the rations, which the occasional appearance of tomato-juice or mock-Gorgonzola does little to dissipate. Boulestin, by judicious rearrangement, has enlarged to almost twice its size; it's almost impossible to get a table at *(Continued on page 168)*

MARGHANITA LASKI, the Tory niece of Harold Laski, England's famous Labour Party leader, is the author of the provocative novel, Love on the Super-Tax, *a quick come-back at Walter Greenwood's socialistic* Love on the Dole. *Small, dark, and high-spirited, she lives in London, knows it well, likes to poke lively fun at its major issues and its minor foibles.*

Monochrome rooms...

one-colour accent

NEVER underestimate the one-colour scheme. In an era of freehand interiors, of spates and splashes of colour, monochromatic rooms—pale and deeper echoes of one colour, perhaps with a single bright point of other-colour—maintain their tranquillity and distinction. They maintain your tranquillity, too; if you are away all day, nothing is more soothing for city nerves to come home to than the easy colour-flow of a monochromatic room. Carry big, sharp colours into the country; but prize the composure of the monochrome in town. And consider its other virtues: how it makes a faultless background for good pictures and furniture—how kind it is to the not-very-good. If you have an ugly, comfortable, beloved sofa, cover it with the colour (perhaps deepened a little) of the walls and curtains; and watch its indifferent proportions dissolve. Let your thrust of bright colour be in movable objects—small chairs, or boxes or bric-a-brac. The one-colour scheme is espe-

BONE-WHITE, BRIGHT GREEN

In the drawing room of James Amster's apartment, white walls are pillared with curtains of raw silk. Then a succession of greens—the tufted sofa, the flat-green silk chairs, the quick green of many plants.

PURPLE TO MAUVE TO BLUE

In the little Amster dining room, purple pales into mauve-blue, blue-mauve—the colours of the French chintz that covers two walls. The rest is smoky mirror, mauve-blue curtains; furniture is small to scale.

cially good strategy for a small room. It completely realizes proportions; it stretches space into more space, because the eye is nowhere stopped by intrusive colour-contrasts. (Another potent deception: use very little furniture, and have that small, to scale.) The living-room of one low-ceilinged apartment is lifted by light sky-blue walls, sea-blue curtains, furniture covered with deeper blue; on the floor, a black Bessarabian rug touched with blue and green. The monochromatic room also rediscovers the vitality of single, pale colours. One morning room is all clear greys: pale grey walls, grey silk curtains, deeper grey furniture, still-deeper carpet; brought into focus by two small French chairs covered with brown velveteen. Another room is built on beige, with cousin-colours in the soft-brown chairs, mild pink silk curtains. And see, in the sketches below, how a fine underline of black italicizes monochromes—black-and-gilt furniture, black lacquer screens, the black-scored modern paintings.

MANY DARK GREENS

The sitting-room of William Baldwin's apartment is green as a grove—the walls; the dark different greens of damask, antique satin, flat serge; the light coming green through aero-shades—all laced with gilt.

MANY GREYS WITH GILT

The living-room of James Amster's apartment is a mix of mild and vivid greys with a still, spacious feeling. Among the greys, a gilded Louis XVI trumeau; paintings by Utrillo, Picasso; a Russian crystal chandelier.

Berlin letter

Ruins, parties, hats, soldiers

BY NADA PATCÈVITCH

FLYING over Holland and Germany I was struck by their peaceful aspect. The countryside is monotonously patchworked with neat strips and squares in varied shades of green. Fat, golden hayricks and the outbuildings of farms huddle cosily around the main house, like chicks around a mother hen. The fields are tilled and sown. There is no sign that war has been here.

Indeed, there were no signs of war until we reached Berlin and drove along the *Kaiserdamm* on our way into town from the airport. Then we passed the battered shells of once luxurious villas, standing incongruously in their inviting gardens. We went over a perilous-looking temporary bridge thrown across the Havel River to replace the bombed one that lay—a mass of twisted steel and cement—in the water alongside. When I asked the German chauffeur of our *Volkswagen* what the name of it had been, he answered, "The *Freie Brücke.*" He was a grim-faced man with parchment-coloured skin, drawn tightly over prominent, bony features. I wondered if the irony of the name—"the Free Bridge"—struck him. Although he replied to all my questions politely, he never once looked at me, but stared straight ahead of him without the slightest change of expression.

As we approached the centre of town, the horror of an almost obliterated city grew. Along the wide *Kurfürstendamm,* which before the war was lined with expensive shops and swarmed with luxurious cars, nine out of every ten houses were down. Within many of the shells, the rubble was piled twenty or more feet high. Even commonplace, over-ornate architecture achieved a strange beauty in destruction; the fretwork of a thousand windows without glass. The gutted Kaiser-Wilhelm-Gedächtniskirche, delicate and lacy; a huge rose window framing a jagged circle of sky like pale blue silk, and the towering steeple battered and ripped away until it is little higher than the nave.

Later in the evening I went out and walked around. The streets were empty and hushed to a strange, pregnant silence. Each stretched away in a wide grey vista across which flashed once in a long while a Military Government car, or a *Volkswagen*—the popular-priced baby car, Nazi-leader Ley's pet challenge to American and British mass production. Many are now used by the British Control Commission. Sometimes a woman in wooden-soled shoes clattered by, making a noise like the rattle of a machine gun in the unnaturally quiet streets. The cloying smell of scorched brick stuck in my nose and throat.

I walked past the remains of the Eden Hotel, where I had stayed in peacetime. The huge arched entrance door was still standing and I carefully picked my way into what had been the foyer. In the dim light, I could just see the *(Continued on page 174)*

Colour from the earth

Opposite: *The colour of this coat is a forecast of fall—good earth colours are on the way in. The shape of this coat is a forecast, too—all-over topcoats take a big sweep of fullness, drawn into the waist in back. Its third dimension is depth—Forstmann's "Chameaulaine" is a deep mixture of wool-and-camel's-hair. By Morris Kraus: Bonwit Teller; Himelhoch's; Wm. H. Block. Bowler designed in Paris by Legroux. Lipstick, Milkmaid's "Red Chestnut."*

RAWLINGS

"Played for laughs"

THE comic quotient of musicals is usually pretty low, but four recent ones, "Around the World," "St. Louis Woman," "Annie Get Your Gun," and "Call Me Mister" are funnier than most—but, of course, never as funny as any good middling comedy without music. ("St. Louis Woman" has just closed in New York, is getting ready for the road.) Of them all the most sustained wit is in "Call Me Mister," an all-veteran revue, written by ex-GI's, with the glow of writers who have not had to beat their wit around the ears. The most bruising fun in town is in its sketch, a full poke at the Air Corps, called "Off We Go," by Arnold M. Auerbach and Arnold Horwitt. The lines which amuse audiences most are: "Look at me—22 years old and still only a Major," to which the answer quite simply is, "I was a Major once myself. Why it was weeks before I was promoted."

"ST. LOUIS WOMAN," *a saloon and race track musical, had a wonderful kind of droll gaiety, a cakewalk scene that was pure dancing joy, little humour in the script, and great quantities of it in the Johnny Mercer lyrics. Pearl Bailey sang them with an inflection that was seductive beyond measure, semi-deadpan. With a slip of a slur that is like a lisp, she lazily dropped: "You say just a glimpse of my allure is a glimpse of Paradise, I can be sure—Brother, if you wanna take the dollar tour, Legalize My Name."* (Lyric, copyright, 1946, by A.M. Music Corporation, sole selling agent Crawford Music Corp.)

"ANNIE GET YOUR GUN" has two incomparable delights, Ethel Merman and Irving Berlin's music and lyrics. The biggest laughs of all come in pantomime when Miss Merman, bloodless with love, sags her hillbilly mouth, bends her spaghetti legs, droops away to the wings. The high points of the script lie in these lines, by Dorothy and Herbert Fields, "Sitting Bull live by three rules. No red meat. No get feet wet. No put money in show business." And later in Miss Merman's big-eyed business for "I handle Frank. And I don't need no long white gloves. I'll wear my low cut in the front dress. I'll show him a thing or two." The Berlin lyric which causes the greatest havoc is this: "But if I shot the herder, they'd holla bloody murder. And you can't shoot a male in the tail like a quail. Oh, you can't get a man with a gun." (*Lyric, copyright, 1946, Irving Berlin.*)

Orson Welles... portrait with symbols

The prodigy who adapted, produced, directed, and acts in the hit musical "Around the World," gets Vogue's symbolist treatment. The Doré Inferno *engraving suggests his hell-fire intensity; the raven, his voice of doom. The French horn, plums, port wine—his fruitiness; the beer and the beach ball—his heavy bounce. The old camera, gramophone, celluloid collar—his archaic tinge. The silk hat, his magical showmanship. The firecracker, hoop, electric train—his* enfant terrible *intelligence. But nothing here, unfortunately, can show the Western leer, the rolling, paunchy bad man of his Dynamite Gus moments in "Around the World" when, after ordering "a whiskey straight and a short beer for my horse," he describes, with a great Wellesian grimace, a prairie Martini—"straight formaldehyde with a black widder spider ridin' the olive."*

PENN

Three who sing for laughs

Pearl Bailey *is prim and starchy and sexy and slo-ow voiced, and when she sang her relaxed slur she was enormously funny in her first musical, "St. Louis Woman;" is funny at the* Zanzibar.

The Bailey hands are beautiful and long, wide-flung, as suddenly witty as her voice ...they stretch and curl, and fall in a blur to her suddenly, elegant, tired rag doll side.

Pearl Bailey at twenty-eight has put in a tough decade since the days when she started with small-time bands, working through to the Blue Angel, *the New York night place where she first, as a great hit, found her special style—"Lazy—the way I talk, the way I live, the way I am."*

Betty Garrett *is a younger Merman in "Call Me Mister"—a sweet position for fame, since she has sung "South America, Take It Away."*

Then she juts and jumps her sequinned hips, cries: "Now maybe Latins, Ay, in the middles, Ay, are built stronger. But all this makin' with the quakin'—And this shakin' of the bacon—Leaves me achin'—Holé." (Lyric, by permission of [C] M. Witmark & Sons.)

The Garrett eyes, big and blue, and rolling like dropped quarters, are a pretty part of her pretty success. Out of character, she looks small, cool, baroque.

Betty Garrett is the product of an enormous amount of hard work, leading to a technique, variable and sure. Before she reached her solid present, she spent two years in a corner of "Laffing Room Only."

RAWLINGS

Ethel Merman *wears "Annie Get Your Gun" like a big white fox stole, wrapped around every curve of her technique. Every song she sings is a hit, every line a laugh.*

The Merman mouth is a pretty one. Her famous zooming voice, with the high insistent brassy note, is like a pride of lions.

Ever since "Girl Crazy," when she blew out "I Got Rhythm," like a sax solo, she has been making her shows remembered for her songs; now she has nine, including the perceptive "Doin' What Comes Naturally."

She works enormously during performances, beaming healthily and happily over all the little sexy jokes, her eyes wide, startled, and famously knowing. (Her pretty legs are rarely noticed in high-flown reviews.)

PHOTOGRAPHED IN THE STATE DEPARTMENT, WASHINGTON, BY RAWLINGS

William Clayton

The United States Assistant Secretary of State for Economic Affairs

BY MARY JEAN KEMPNER

WILLIAM LOCKHART CLAYTON, Assistant Secretary of State for Economic Affairs, is inevitably direct but never blunt, prefers to fight hard or not at all, strikes the opposition like a soft-spoken but none the less inexorable steam-roller. A shrewd, stubborn trader, he brought order out of the chaos of the Chapultepec conference, not only negotiated the British loan but was its ace-in-the-Congressional-hole.

His career got off to a premature start when his parents, Mississippi cotton farmers, lost their small savings in the depression of 1893. That same year, at thirteen, Will Clayton left school to drive a laundry truck. Part of his earnings paid for a night course in typing and shorthand at which he became so proficient that at fifteen he was a court reporter. (Today when he gets bored at conferences he takes down the proceedings; for speechmaking, uses tiny cards packed with his own shorthand.) One year *(Continued on page 160)*

Man at Bikini

"Destruction, when it comes in epic proportions, has a way of being punctual"

BY SAMUEL BURGER

THIS is the story of a bomb that troubled a nation's conscience. It is the story of what 42,000 men did with that bomb in the lagoon of a small Pacific atoll, as seen through the slightly myopic eyes of a modern man who will not admit to obsolescence. It is told as you might tell it if you had sailed on the press ship USS *Appalachian*, bound for Honolulu, Kwajalein, and a remote spot just west of the 180th meridian—Bikini.

On the morning of June 29, most of the correspondents were clustered on the starboard side of the ship. There was no further need of imaginings. It was all out there. We saw the ships that were waiting to die. They were at first only grey amorphous shapes between our bow and the horizon. Even when their silhouettes darkened against the lucent morning sky it was hard to tell which of the hundreds were target ships and which were supporting vessels.

The *Appalachian* slowed as we nosed our way into the lagoon, her bow wave hardly ruffling the still surface of the water. We began to pass other vessels—a string of squat attack transports, surely part of the target array. A lean submarine, rigid in the water, slid past us next. Marked for slaughter, the sub seemed to hug the blue-green water the way a man under fire clings to the earth. The line of target ships seemed to converge toward a mysterious centre, a centre which glowered dull-orange, and was half obscured. It was the great battleship *Nevada*, survivor of Pearl Harbor, a proud victor at Normandy, a gallant fighter at Okinawa. Now, in the colours of a clown, she seemed to want to hide herself behind lesser ships.

On her left, suddenly standing out from the others, was the ponderous *Nagato*. There was no mistaking her "pagoda"—the massive, squarish superstructure that had given rise to a thousand hopeful stories of capsizing and watery graves. There was a flat-top, the *Saratoga;* there was the old *New York*, and the *Pensacola*, and the *Arkansas*. They were all there: the battlewagons, the heavy and light cruisers, the destroyers, subs, transports, and even the oilers. There was the Japanese cruiser *Sakawa*, which the Navy prodded out to Bikini like a sick and balky horse. Petty officers talked of her as "held together with Scotch tape." In contrast, low and deadly in the water, the German cruiser *Prinz Eugen*. As the *Appalachian* nosed past her stern, the *Prinz Eugen's* rear battery of eight-inch rifles poked toward us tentatively. It was only an illusion. Like the others, she was helpless now, tied to the stake, and the blade might pierce her or might not.

Even in the glare of the sun, the lagoon seemed to me a tragic place, tragic as only places and things that are alone with death can be. The identity of the target ships no longer seemed to matter. They were all part of a task force going nowhere, a convoy bound for oblivion.

They loomed up ever larger, figures in a pantomime without parallel in history. Soon the horizon was no longer visible between individual ships. Masts, funnels, superstructures, hulls, cannon, all became part of an intricate design woven of steel and armour plate. So close were they that the *Appalachian* dared not feel its way between the target ships, but instead cautiously kept to the perimeter. We anchored finally just off Bikini island, which had been almost obscured by the target array. The rattle of the anchor chain was a signal for released emotion. Correspondents who had seen Southampton before D-Day, the action off Okinawa, and the nightmare that was Tarawa, looked at each other and tried for words.

An AP man looked around challengingly and said, "All right. Let's see you laugh this off."

We knew what that meant. This naval might which stretched before us almost from the beaches of Bikini to the distant haze-shrouded joining places of sea and sky—this was no joke. Here was no abstract study in logistics for us to yawn over in the officers' wardroom. Men, sweating men in dungarees, worried men wearing gold braid, had racked themselves to bring these vessels from shipyards on the east and west coasts, from Pearl Harbor, and from the Yokasuka naval base in Japan. These seventy-three target vessels were joined by over 160 supporting ships—laboratory ships, seaplane tender, transports, hospital ships, sea-going tugs, mobile drydocks, water ships, landing craft—the list seems endless. That afternoon, we stepped into ship's launches for an inspection visit of the *(Continued on page 165)*

MRS. LAURENCE OLIVIER IS VIVIEN LEIGH, SENSITIVE ACTRESS, TENDER BEAUTY

VIVIEN LEIGH, indelible *Scarlett* of "Gone with the Wind" and wife of the great actor Laurence Olivier, now plays *Cleopatra,* in the film "Caesar and Cleopatra," with a sweet intensity, a fired perfection. She visited New York last spring, watched her husband's double triumph with the Old Vic company and in his film "Henry V." This autumn she returns to the London stage, in "The Skin of Our Teeth."

CECIL BEATON

THE COUNTESS OF CARNARVON IS TILLY LOSCH, RADIANT DANCER

TILLY LOSCH dances with the blazing abandon of a Roman candle in the new film, "Duel in the Sun," epic of the 1880's in the Texas Panhandle. Above, she wears a Legroux hat from Lilly Daché. Its colour, brown, its great brim, its extravagant tilt are new and right above a short dinner dress, across a restaurant table. Platinum mink coat by Fromm; Bonwit Teller. Diamond and ruby jewels, Van Cleef & Arpels.

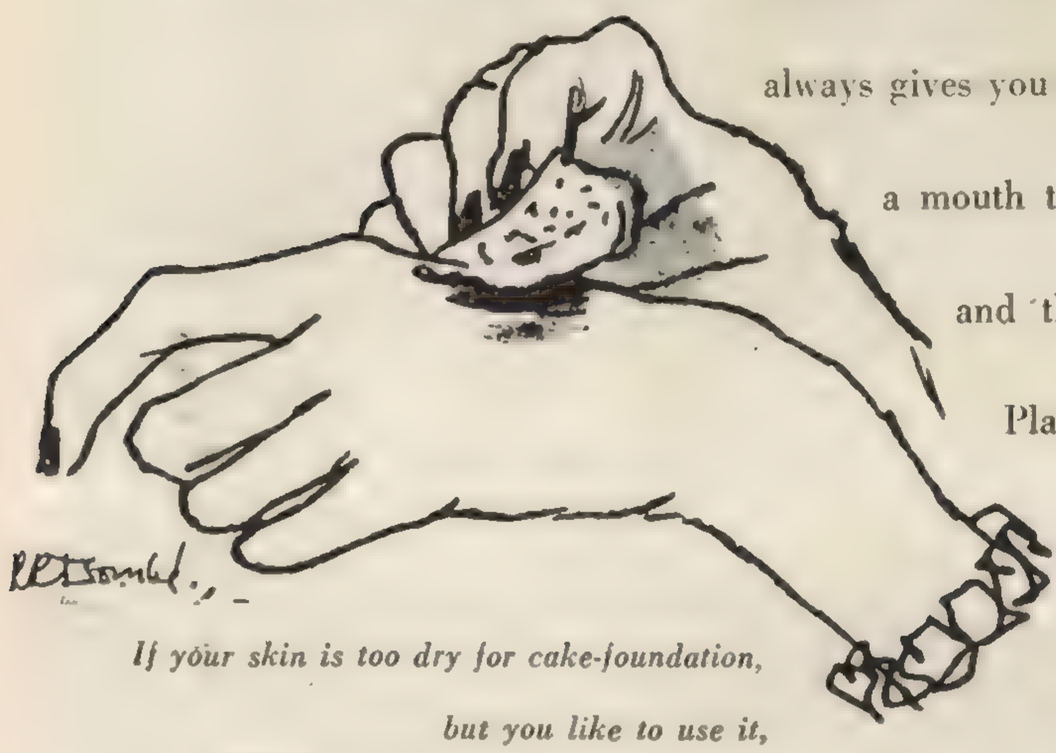
(Right): Carry a faint trace of rouge up over the temples and blend it across the forehead, while the foundation is moist. This added glow "lifts" the face, and makes eyes seem brighter.

The light is always changing in your room. Put a mirror around your neck to face the currently brightest—for a make-up check. Or use it for back-hair-trouble, against another mirror.

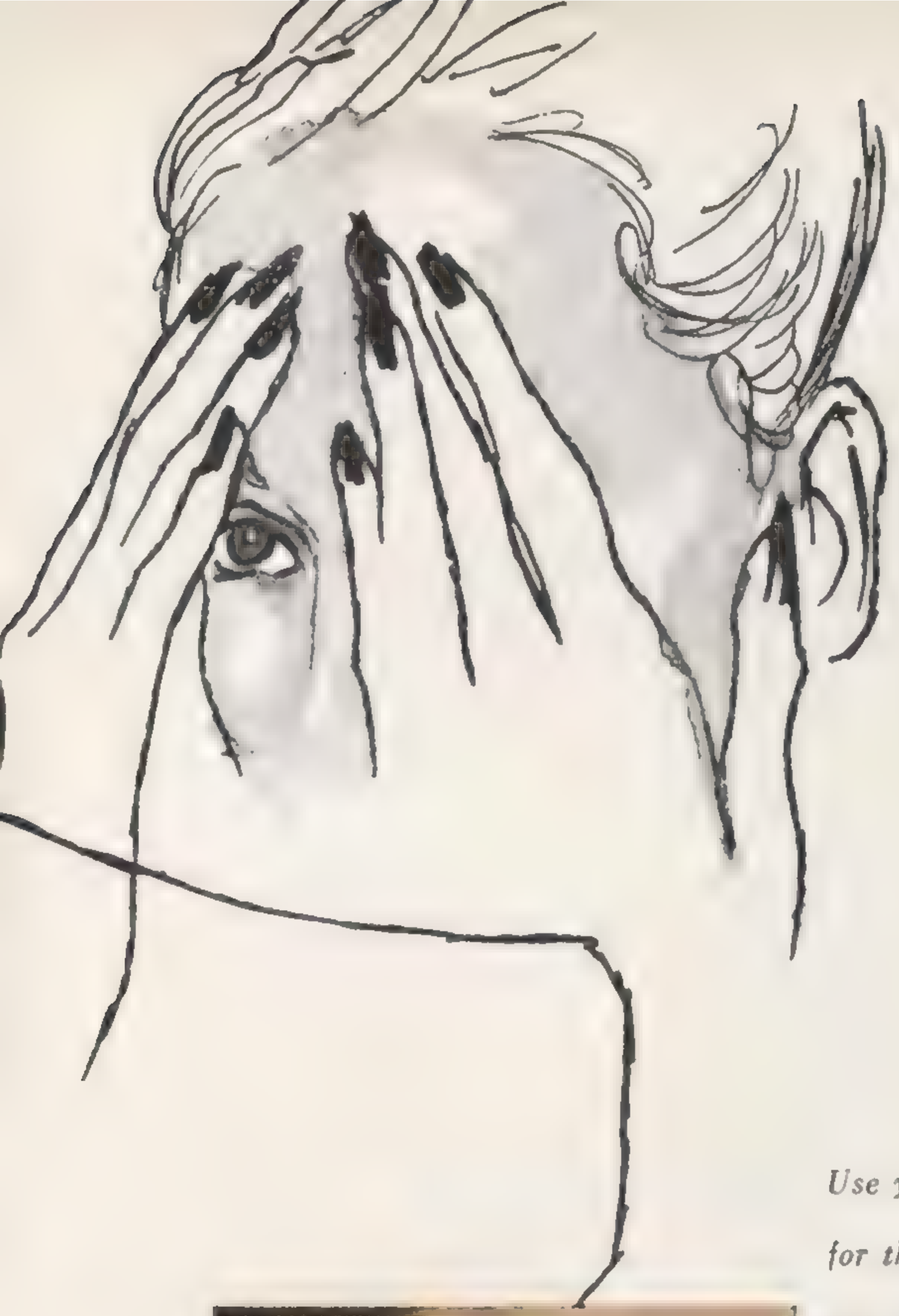
The self-made woman

Make-up is the tool of beauty. An inert tool—which needs your skill, your knowledge of yourself, and your sense of fashion, to be of any exciting use. A lipstick, for instance, always gives you colour. But a lipstick in a sure hand can give you a mouth that is a *flattering* colour, is current in its shape, and that stays on for hours. Which is much better.

Playing tricks with make-up is theatrical fun. Some of it for a one-time gag. Some for a permanent signature. The standards of beauty change. But make-up, knowingly used, can change you, too—yet keep you constantly looking your best.



If your skin is too dry for cake-foundation, but you like to use it, rub some foundation cream on the sponge—for a moist, non-crack finish.



New and needed are "neck blenders" (right): special formulas which match your face make-up in colour and texture. They won't rub off on collars or necklaces.

Use your lipstick brush for the whole lip area— not only the outline. Lipstick lasts three or four times longer, if you do.

Definitely not for daylight. But some gala night— use a lipstick brush to draw a line of bright-coloured mascara close to the lashes—which have been brushed with the same colour. Adds a jewel-brilliance to eyes.

The shadowed eyelid is lustrous contrast to a light skin. When the skin is tan, try the reverse— lighten the lids with an opaque foundation cream. Or, perhaps, use a flick of white grease paint.

JOFFÉ

1+1 for college

VOGUE DESIGNS FOR DRESSMAKING

SHIRTS and skirts and even more—each 1 + 1 on these pages is a planned addition of the nicest, newest plots for college clothes. Wear them as a sum, not piecemeal. Make them in this autumn's underspoken tones: here, a good new beer-and-ale range of browns. *At left:* Shirt in Botany wool flannel (Vogue Design No. 5733); Juilliard wool gabardine skirt, Design No. 5714. Try adding string gloves by Wear-Right; Mackey's shoes. The glowing complexion is by Solitair Cake Make-Up.

KAY BELL

THE 1 + 1 of other years was often an any-one-plus-any-other-one kind of college (or country) clothes. This year, the parts are meant and made for each other. And not only by day; many a dancing dress is a pretty sum of two pretty parts. (See page 175.) *At left:* a dark plaid suit—the jacket could face either way, be buttoned up the back, reefed with a belt, or left to fall like a smock. No. 5699. The skirt cogged with pleats, No. 9758. Other views and sizes of both college sums on page 175.

Young beauties from France

FIVE OF THE NEW GENERATION GROWN UP DURING THE WAR

MLLE. ANTOINETTE APPERT

The daughter of M. and Mme. Roger Appert, Mlle. Appert—like most French girls of about twenty—has had her formal début postponed by war's aftermath, but cuts her young life to an advanced pattern. She combines studies in Oriental civilization with the dinners and receptions of grown-up Paris. A tall, glistening beauty, she wears here a pink and blue plaid taffeta evening dress by Heim.

HORST

MLLE. BETTY RANGONI

Mlle. Rangoni, daughter of the soignée *Marquise Rangoni, has a classic profile, a tall elegance. A volunteer hostess in the American Red Cross club in Cannes, during the war, Mlle. Rangoni is now visiting her mother's family in Chile. She will visit her aunt, Mme. Arturo Lopez-Willshaw, in New York this autumn. Her Lanvin evening dress is of demurest pink taffeta, cut paradoxically low.*

PRINCESS YSABEL DE FAUCIGNY-LUCINGE

Daughter of the Prince Jean-Louis de Faucigny-Lucinge —and of the late Princess "Baba," great Paris élégante*—the Princess Ysabel is now visiting her grandmother, the Baroness d'Erlanger, in California. Lelong designed this gown in grey tulle for her to wear to Paris'* bals de jeunes filles*; from its fine-tucked, asymmetric bodice flutters a pair of white dove wings.*

MLLE. DOUCE DE FRAGUIER

Mlle. Fraguier, daughter of the Marquis and Marquise de Fraguier, studies Hindu art. She swims, plays tennis well, rides superbly—week days in the Bois*; week ends in the country. For her shining prettiness, her model's figure, she chooses this straight beige and white wool jacket, straight beige skirt, from Balmain.*

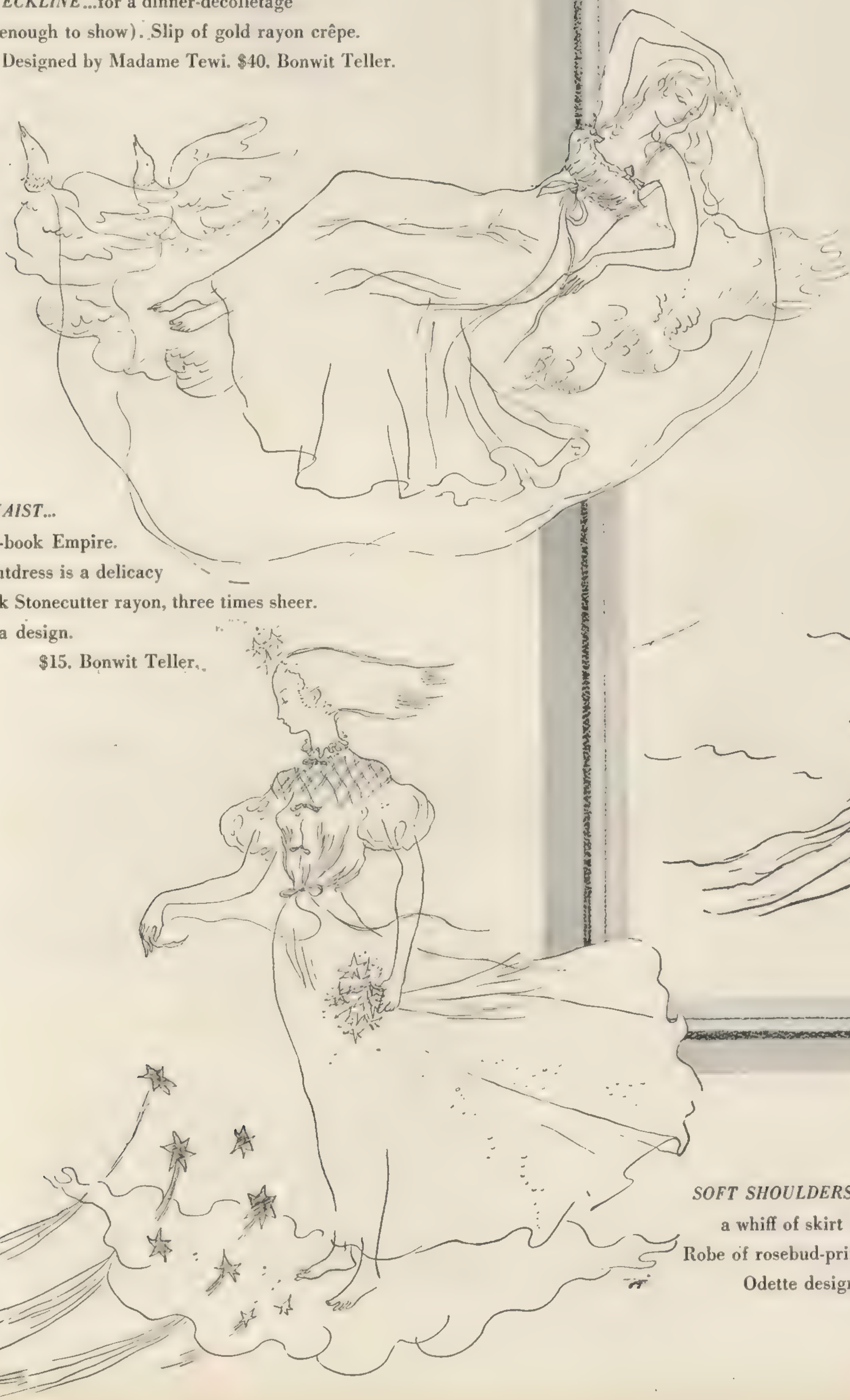
SAVITRY

MLLE. BEATRICE DU SOUZY

The daughter of the Baronne de Cramer, Mlle. du Souzy packs her Paris life full—research in the Louvre, riding, first nights, dancing. Here, her braids crisscrossed above her small, live face, she wears a Molyneux dress of grey wool, likes its long sleeves rolled up above the elbow.

Sleeping beauties

DEEP NECKLINE...for a dinner-décolletage
(but pretty enough to show). Slip of gold rayon crêpe.
Designed by Madame Tewi. $40. Bonwit Teller.



HIGH WAIST...
story-book Empire.
The nightdress is a delicacy
of pink Stonecutter rayon, three times sheer.
Kristina design.
$15. Bonwit Teller.

SOFT SHOULDERS...with smocking,
a whiff of skirt (and a handful of stars).
Robe of rosebud-printed rayon georgette crêpe.
Odette design. $45. Bergdorf Goodman.

BLACK TULLE...for the yoke,
the deep hem of a
black rayon crêpe slip
by Yolande. $17. Franklin Simon.

CHANGEABLE HEMLINE...the girl on the
mythical shore wears a pink rayon satin petticoat,
draws up its lace edge with small blue bows.
Designed by Madame Tewi. $35. Bonwit Teller.

ASYMMETRY...the appliquéd climb of leaves,
the fine tulle asides...is a fashion under dresses, too.
Slip of rayon crêpe, all pale sunny beige.
Designed by Madame Tewi. $45. Bonwit Teller.

DOWN-DRAFT HEM

GRANDEE SLEEVE

Small blacks

"LITTLE black dresses" have enormous spirit this year. They're individual, emphatic; each has a private importance. The ideas—strong and to the point as Creole coffee. *The down-draft hemline.* One swipe of satin on a Hafner rayon crêpe dress. By Rose Barrack. $50. From Altman. *The wide square neckline,* with a collar of pleats. Adele Simpson design in rayon jersey. $50. Bonwit Teller. *The Grandee sleeve;* wool jersey. Rose Barrack design. $80. Henri Bendel.

SQUARE NECK

ROUNDED LINE

BUTTON-ON SLEEVE

The button-on sleeve. Snakeskin buttons fasten on sleeves that slim down to the wrist. Wool jersey, Kiviette design. $110. From Bergdorf Goodman. *The rounded line:* the lene look of tiered shirring on a thin black wool dress. Ben Reig design. $125. Saks Fifth Ave. *The hipline swathe.* A rod of dress with a hip crossing that winds up as a bit of a bustle. Capri design, Bianchini rayon satin. $50. Lord & Taylor. Jewels on both pages by Seaman Schepps.

HIPLINE CROSSING

JOFFÉ

CECIL BEATON

Cool, calm, and collected for beauty

THIS being entirely surrounded by ice is fun in a photograph—and practical for vichyssoise. But for you padding about in the mid-summer's heat, something a little more useful is indicated.

We like the indications coming from the House of Gourielli—that house happily and usefully divided into part beauty salon, part apothecary shop. They have a beauty routine to keep you cooler and prettier in the high-flying temperature days. It goes like this:

Starting from the ground up, they suggest their Foot Stick. This little gadget is not only cooling and soothing to summer-swollen feet—but antiseptic and deodorizing as well. It will keep your feet comfortable inside leather sandals, when you go stockingless; and it relieves minor foot infections.

Gourielli makes summer life easier for your entire pelt, too—as well as specific sections. They have recently concocted a Deodorant Cologne in the "Moonlight Mist" fragrance. An all-over splash of this will keep you fresh as well as scented, for hours.

Their Sunburn Oil is non-sticky, and scented, too. It contains a gimmick which repels flies and mosquitoes—while you're getting your tan via gardening, sports, or the lazy way.

In the summer, your face needs cleansing more frequently. If your skin recoils from thick creams, try Gourielli Emulsion Cleanser. This light lotion is scented with herbs, and for all its dreamy appearance is a highly efficient cleanser. And—bonanza—it leaves no oily trace of itself. Gourielli's Active Ozone cream will help to brighten your complexion while you sleep. This formula releases nascent oxygen (even on nights when *you* can't breathe) to make your complexion feel smooth and cool as an aspic.

You'll find these coolers round-and-about. But specifically at the frosty Gourielli salon where Madame Manka Bernard is waiting to give you all sorts of personal beauty advice.

Call to Perfection

CLEANSE . . . REFRESH . . . SMOOTH

Here are the Elizabeth Arden Essentials, the basic elements of daily beauty routine, the very foundation of good grooming. They represent Cleansing, Refreshing, Smoothing with the incomparable Elizabeth Arden Preparations with which every woman can keep herself lovely, make herself prettier. If you have never used Elizabeth Arden Preparations, here is a thrilling experience for you. They will help you keep your skin fresh, clear and lovely. For pleasure in use—for delicious fragrance, delightful texture —these essentials are without parallel. The best preparations are an economy, you use less . . . they last longer.

ARDENA CLEANSING CREAM . . . a feathery cream for thorough cleansing . . . 1.00, 2.00, 3.00, 6.00
ARDENA SKIN LOTION . . . to be patted on briskly after cleansing 85, 2.00, 3.75, 9.00, 15.00
ARDENA PERFECTION CREAM . . . a rich, luxurious emollient for any skin . . . 6.00, 10.00
ARDENA FLUFFY CLEANSING CREAM . . . for the oily skin; use with Skin Lotion . . . 1.00, 2.00, 3.00, 6.00
ARDENA ORANGE SKIN CREAM . . . for dry skin; used nightly, its rich qualities seem to give the skin what it needs . . . 1.00, 1.75, 2.75, 4.25, 8.00
ARDENA SPECIAL ASTRINGENT . . . helps tighten flaccid skin . . . 2.25, 4.00, 10.00, 20.00, 35.00
ARDENA VELVA CREAM MASK . . . a quick pick-up for tired faces . . . 2.00, 5.00
PAT-A-KAKE . . . a cake makeup foundation that's good for the skin . . . 1.00
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LIPSTICKS . . . famous for their consistency and fashion right color . . . 1.00, 1.50, 2.00 prices plus taxes

Elizabeth Arden

every drop has a hidden meaning

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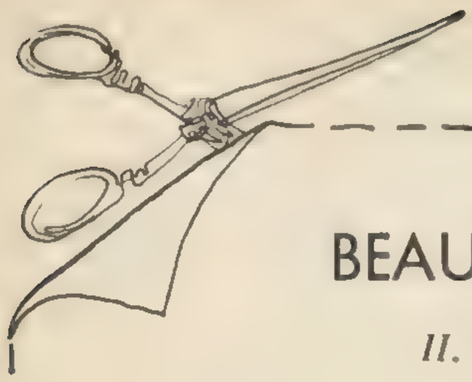
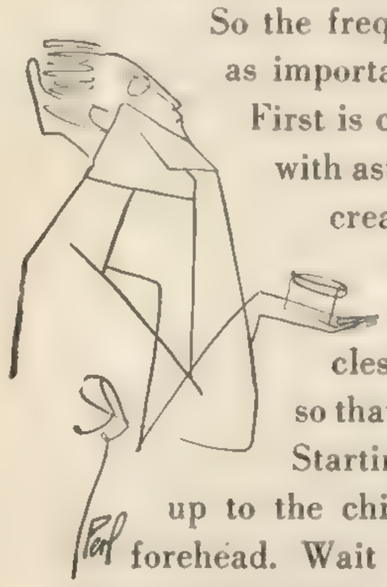


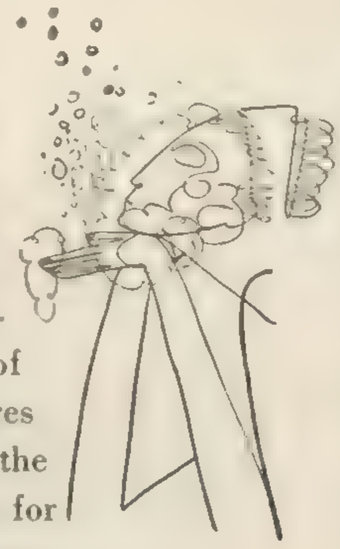
BEAUTY CLASSICS

II. SKIN-CLEANING

Unlike the dust that gathers on a polished table top, the fine sifting of soot (short of a cinder or smudge) is pretty imperceptible on the moist softness of your skin. But the dust is there, casting the faintest shadow.

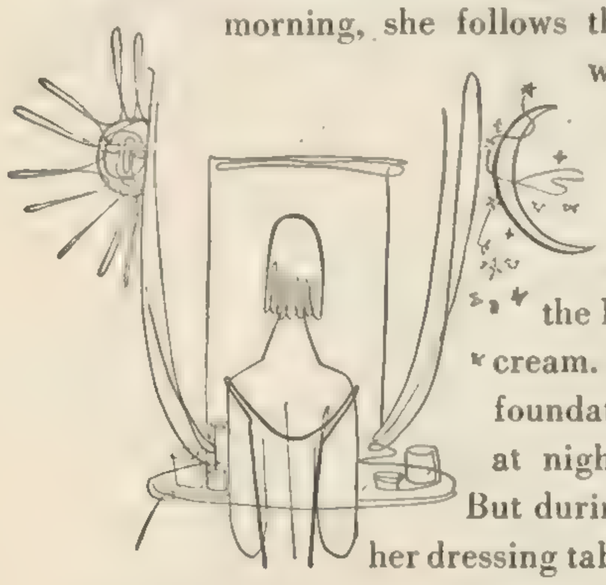


So the frequency of your skin-cleaning is just as important as the way in which you clean. First is cleansing cream whether you follow with astringent or soap and water. Slick the cream on with both hands without "rubbing" because the action of the cream is not to dissolve dirt particles but to suspend and float them in oil so that they can be wiped away with tissue. Starting at the base of the throat, smooth up to the chin, up over cheeks to temples and forehead. Wait a few seconds for the cream to "take hold." Then up and off with tissues. For cleaning the skin, there are two general types of cream: liquefying cleansing cream, the type for oily skins, that has a slight transparency and looks like frozen mineral oil; and the opaque, whipped-creamy kind that has certain emollient properties for normal or dry skins.



Soap plus water cuts right through oil (and this means your own skin's oils, too) and is, therefore, an excellent antidote for sticky grime and the waste matter cast off by your sebaceous glands. The gentle abrasion of wash cloth or sponge helps keep the pores open so that creams and soap can reach the dust that has lodged there. Best time for soaping is bedtime—after cleansing cream and before lubricating cream. Sandwiched between creamings, a good soap-cleaning will not be drying to the driest skin.

In the third picture you see a lady at her dressing table—with the sun in the morning and the moon at night. In her face-cleaning program, both night and morning, she follows the cleansing-creaming with a saturated-cotton pouf of skin-lotion or astringent, or with the soap-and-water routine. This removes the last traces of cleansing cream. Then she applies her foundation and make-up, or—at night—lubricating cream. But during the day, away from her dressing table, she has made quick clean-ups with a liquid cleanser that takes off make-up and dust, or with little disks of cotton already soaked with cleansing solution and packed for the purse. *Next Classic: Lubricating and toning the skin.*



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In "**Botany**" Brand broadcloth: Black or Brown; and in calf-grained Vinylite: Black, Town Brown; Fiesta Wine.

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final touch of elegance for Fall and Winter appearances in cafe society . . . one of America's greatest shoe-craftsmen does a fine suede pump, lit with sequins.

TWO OF AMERICA'S GREAT SHOE NAMES AT AMERICA'S GREAT STORES

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SLEEK SWIRL...

newest and most brilliant Fall pump, swirled over the instep for town chic. In black or navy calf.

AVON SHOE CO. • 47 WEST 34th STREET, N.Y. 1

WILLIAM CLAYTON

(Continued from page 142)

of court reporting and he went to New York as private secretary to a cotton merchant. Thirty-odd years later, Clayton was accused of controlling America's cotton industry.

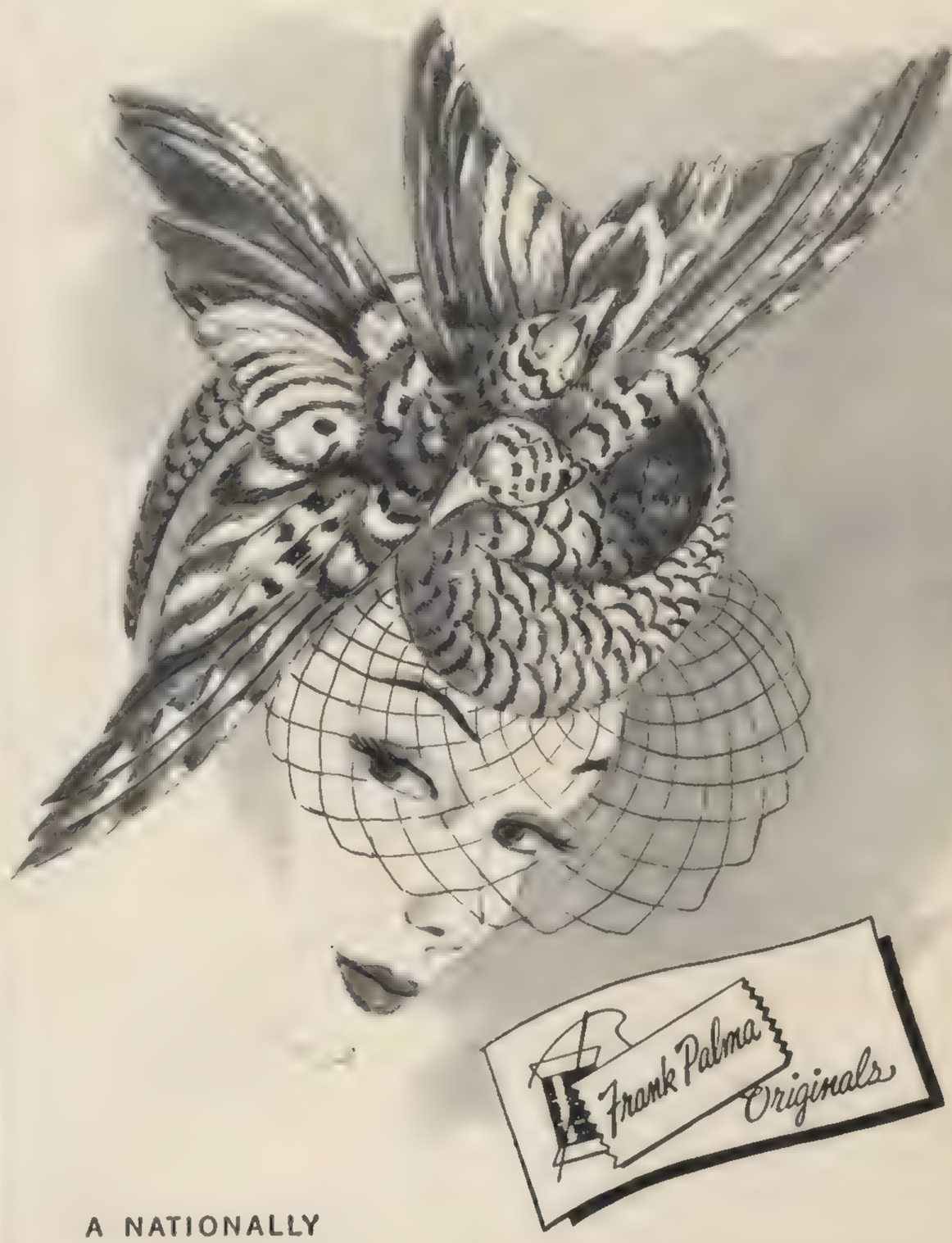
The firm of Anderson Clayton and Company, which shortened its name to Acco, was started in 1904. For a period of years it did little more spectacular than just stay in business until World War I gave it rocket-power impetus. Some ten years after war's end, Acco was buying, selling, and warehousing seventeen per cent. of the American cotton crop, which meant it was doing twice as much business as its nearest competitor. Its headquarters were in Houston, Texas; its branches were all over the world, in Europe, South America, the Far and Near East. It grew little cotton, but it handled over two hundred million dollars' worth of cotton in a single season. Some said, "The farmer may starve on five cent cotton but not Acco." Others that, "Clayton's as ruthless as Rockefeller was." Still others, recognizing big business in action, sighed enviously.

A life-long Southern Democrat but no New Dealer, Will Clayton got into politics in a minor way by raising a major mare's nest in his own house in 1938. At that time he contributed ten thousand dollars to the reactionary, anti-New Deal, Liberty League. He did so without warning Mrs. Clayton, who was violently pro-Roosevelt. Reading of his contribution in the New York papers, she said, "Will, I'll match any check you send *those people* with one to the President." Into the next mail, addressed to Democratic headquarters went her ten thousand.

Until 1940 the Claytons lived in a big red brick, white-pillared house in Houston. It was full of stylized satin and French needlepoint downstairs, stolid mahogany upstairs. There were a few close friends with whom the Claytons played low-stake bridge. (Clayton doesn't smoke, only recently started drinking sherry before dinner, having acquired a taste for it in his favourite green-turtle soup.) There was some happy fretting over four self-sufficient daughters and their husbands.

But in 1940, Clayton was called to Washington by the President himself. (It was Mrs. Clayton who insisted that the decision rest on whether or not a summons came direct from the White House.) Clayton entered the government service in the office of the Coordinator of Inter-American Affairs, and successively he was Deputy Federal Loan Administrator, Assistant Secretary of Commerce, Vice-President and trustee of the Export-Import Bank of Washington, Surplus War Property Administrator. He worked sixteen hours a day, staying in the background as

(Continued on page 162)



A NATIONALLY KNOWN LABEL AT FINER STORES EVERYWHERE

"They climb for flowers that listen to the sky"...

Mountain Heather

Bath Accessories

. . . Legends grow about great mountains . . . about the flowers that flourish and grow upon them. But she who discovers the fragrant enchantment of Mountain Heather—whether in cologne, bath powder or soap—will create her own legend . . . take a little magic from the mountain wherever she goes . . . And no woman wise enough to use such a fragrance could fail to adore these other Mountain Heather preparations . . . cake make-up, face powder, rouge, lipstick and talc . . . all created by Daggett and Ramsdell.

The HOUSE OF

DAGGETT & RAMSDELL

Copr. 1946, Daggett and Ramsdell

WILLIAM CLAYTON

(Continued from page 160)

much as possible. People generally didn't know his name.

In 1944 he was appointed Assistant Secretary of State and the cat-calls were loud and shrill. Business cynically observed, "It doesn't hurt Acco's world-wide interests to have the boss on the inside." The ones who did the most carping knew that Clayton had resigned from the firm's management in 1940. More importantly they knew that Clayton never indulges in double talk, that when he said he was "out" he meant just that. No one who heard his testimony before the Senate Committee on Foreign Affairs which was examining his fitness to serve as Assistant Secretary of State will forget its forthright impact. His face rock-serious, the geometric up-tilt of his bushy eyebrows accentuated by his intensity, he said, "In August 1940 I resigned as Chairman of the Board of Anderson Clayton and Company to enter the government service. Now my only connection with the company is as a stockholder. I have not attended a stockholders' meeting since I resigned. Some persons apparently fear that my business interests abroad may influence my opinion and actions in the economic affairs of the United States Government. The only answer I know how to make to this is to say that if any Senator believes that my own foreign interests would prevent me from taking an objective and patriotic position with reference to the interests of my country, I would expect him to vote against my confirmation."

The liberal press, in the meantime, howled "reactionary" and "Wall Street's man." But Clayton considers himself a liberal Democrat. He supported the principles of the New Deal as a whole. He considers the S.E.C. about the greatest single act put through by any administration. He was opposed to N.R.A. because it interfered with free trade, and to A.A.A. because it limited production; paying farmers bonuses for not planting or for plowing under crops is likely to make him violent. Because he has no sons, he prefers not to talk much about universal military training which he advocates. As a Southerner he believes in States' rights. A resident of poll tax state Texas he is opposed to the poll tax.

These domestic views stem primarily from Clayton's international belief that there must be "no one way streets in world trade." He believes, as does ex-Secretary of State Hull, in increased exchange of goods and in low tariffs to encourage this exchange. He is opposed to cartels, to excessive trade barriers and discrimination in world trade. Until these economic fundamentals are accepted by the world, he sees no hope for world government. For the immediate future he believes in the United Nations organization, takes the realistic stand that as it's the best

(Continued on page 164)

PALLADIUM

A PRECIOUS METAL FOR FINE JEWELRY

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PLATINUM METALS

Section of

THE INTERNATIONAL NICKEL COMPANY, INC. 67 Wall Street, New York 5, N. Y.

WILLIAM CLAYTON

(Continued from page 162)

tool available it must be used, stands a chance of working.

Clayton walks each morning from his small biscuit-box house on Rock Creek Drive in Washington where he and Mrs. Clayton live even more simply than they did in Texas. (They have two Negro servants: the cook maids; the butler drives, and both came up from Houston.) Clayton gets to his big State Department office about eight, rarely leaves it before seven in the evening.

Back of the huge table-desk he gives straight answers to straight questions, has even ruled-out the ambiguities of formalized State Department language from his economic affairs dealings. This and his inherent sense of fairness make him a superbly acute negotiator. (This respect for fair play sometimes proves baffling, particularly to the Russians.) During the UNRRA conference held in Atlantic City last March, Clayton made a speech in which he spoke of the Russians selling Russian wheat to France for U.S. dollars when the grain could have been distributed among the starving nations within the Russian zone.

Somehow a story was headlined in the newspapers to the effect that, when the U.S. ships which had been dispatched to transport this grain arrived at Odessa, no wheat was there to be loaded.

This naturally caused considerable comment among the delegates at the UNRRA Council meeting. Although the newspapers claimed that they "were unable to verify the story," that wasn't enough for Clayton. In full conference, he flatly denied the rumour, and quoted from cables from the representative of the U.S. Maritime Commission in Odessa, that the wheat was arriving there regularly from the interior for loading on the U.S. ships sent to transport it. High-ranking Soviet officials still ask, "What was the underlying motive back of this record straightening."

Because peace and world economy are partners, many people feel that it is doubly urgent that William Lockhart Clayton's long shadow be cast over a succession of green baize conference tables; for back of the shadow is sturdy substance made up of equal parts of conviction, horse-sense, farsightedness and integrity.

Those who know him best say that, although Clayton often consults the giant office map—an accessory of all important Washington offices—the only spot he looks at longingly is Texas.

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MAN AT BIKINI

(Continued from page 143)

Nevada, and the trip across the crowded lagoon was like trying to cross Fifth Avenue on St. Patrick's Day. The launch bounced and kicked across the green water, ships looming before us with sudden, frightening immensity. We sped between ships so close together that their steel hulls seemed like walls on a narrow street.

The blood-orange *Nevada*

Surely no battleship in history has ever worn such raiment as this humbled giant, the *Nevada*, wore. Blood-orange from bow to stern, except for four of her huge guns which were painted white on the upper surfaces, and a violent yellow on the undersides. The result was grotesque. It was a colour scheme which cried aloud to be destroyed, even by an atom bomb. I strolled over the livid decks, piled high with guns, tanks, rangefinders, and other things the Army wished to test in the crucible of uncontrolled plutonium fission. Then I stumbled upon the animals.

They were in cages, eating contentedly. Thoughtful hands had stretched an awning over them, to shield them from the fierce sun. Yet what a fiercer sun was soon to engulf them! The goats were clean, their coats newly washed. The pigs had been prepared similarly for sacrifice. In bewilderment, I knelt to study them more closely.

As the only living creatures which would be aboard the *Nevada*, they possessed a singular fascination for all the correspondents. We projected ourselves to the moment when these animals would hear the faint drone of a B-29, many thousands of feet above them. We knew for an instant the horrified impatience they would never know; we bruised and bloodied ourselves against the strong cage in fear. The goats and pigs would do no such thing, of course, but through them we experienced the thrill of terror that would seize urban man in an atomic war.

Traffic about the lagoon was at peak that afternoon. Gigs, launches, and powered barges furrowed the water with their wakes. Much of the traffic was directed toward low-lying Bikini island, where cold beer, a pleasant swim in the easy surf, and the possibility of meeting a Navy nurse served as magnets, drawing men from all corners of the lagoon.

There were no interviews that afternoon. The talk was friendly, unguarded, "off the record." Not a single mention of the atom bomb reached my ears. There was not even an allusion to it, except one weary British voice which explored the hope that this pleasant haven would outlive the blast.

That evening, the Task Force lay peacefully at its moorings. By ten

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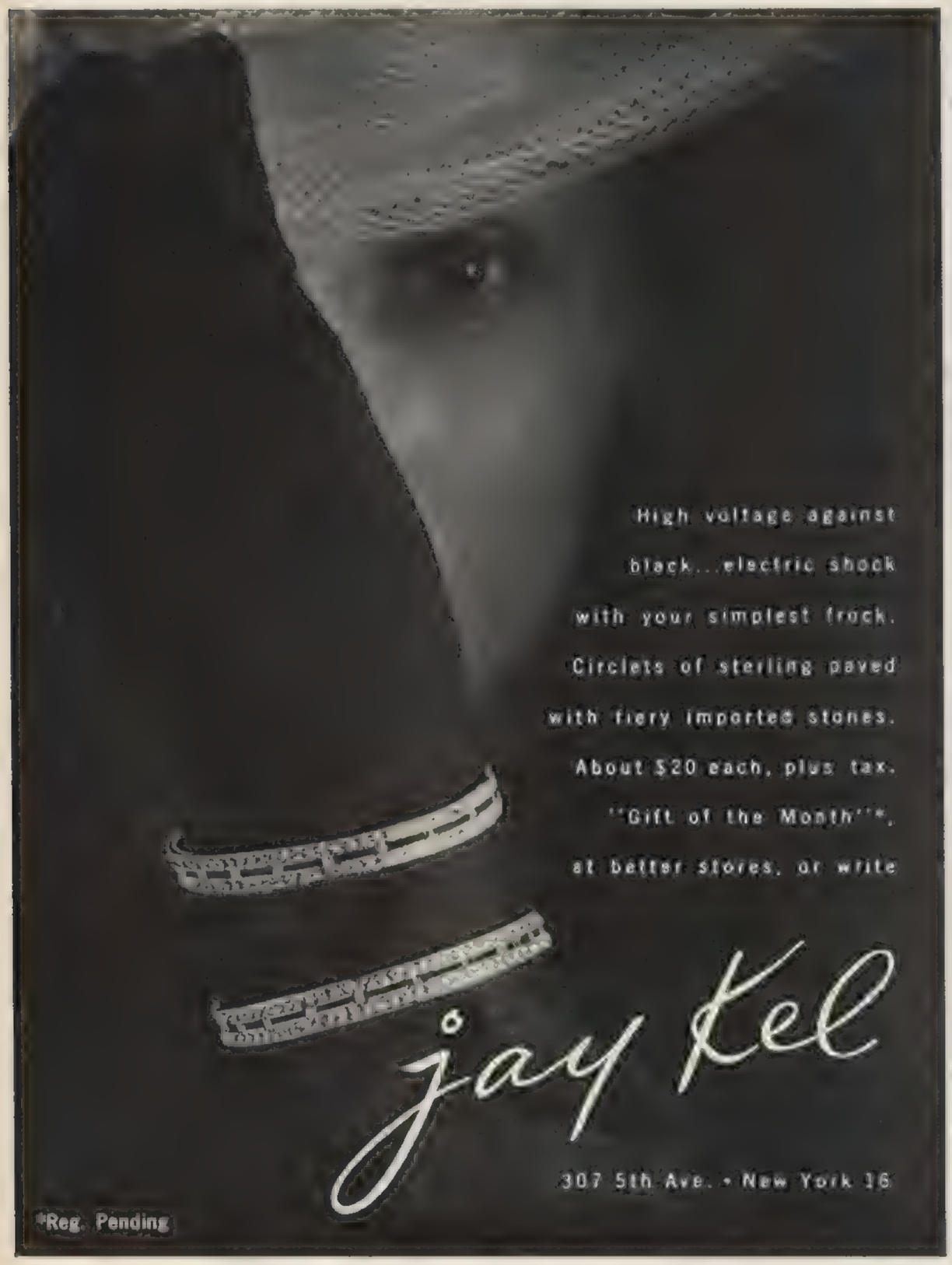

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MAN AT BIKINI

(Continued from page 165)

the next morning, Admiral Blandy would have to decide whether the bomb would be dropped as scheduled. It all depended on the weather's being favourable. From the boat deck of the *Appalachian* I surveyed the sky with an unprofessional eye. It called to mind every trite image of "jewelled skies" which has ever been invented. The Southern Cross blazed like an omen overhead. Searchlights from a dozen ships machine-gunned the heavens with cryptic messages. The 200 odd ships became part of the sea and the night. Their lights, disembodied clusters of brilliance, made one think of a harbour city. Men stood along the rail of the *Appalachian* that night, and looked out at the lights, and spoke little. That a fantastic city of ships had been built in that remote corner of the world was somehow an uneasy thought. We quietly remembered our own cities, and wondered were they more substantial than this mirage city which men had also created.

The following day—Sunday, June 30, Bikini time—the ship's loudspeaker made known the state of the heavens as interpreted by a meteorologist. The weather, we learned, would be eminently suitable. Able Day would be July 1, Bikini time. H-hour, the time of detonation, was set for 9 A.M. Few of the correspondents did more than glance up at these words from Admiral Blandy. Somehow we had known all along that Test Able would be held on time. We knew it the way the Chinese know when the Yangtze will overflow. Destruction, when it comes in epic proportions, has a way of being punctual.

Able Day

By afternoon, the *Appalachian* had left her anchorage in the Bikini lagoon and was heading toward her designated position eighteen miles from the point of detonation. A white hospital ship slid smoothly through the water beside us, but was soon left behind. Using binoculars, I counted over thirty other ships also heading out to sea. They raced alongside us, and ahead and far to stern. We were moving a safe distance from the arena where energy would wrestle with matter. We moved swiftly, like a passer-by who does not wish to be involved in a street brawl but wants to observe the outcome.

Able Day dawned without fanfare, presumably as it would have dawned if the world were to end that morning. We breakfasted hurriedly, wandered aimlessly, and finally each man found himself a satisfactory station for observation. Binoculars and specially coated goggles had been issued to protect our eyes from the first blinding burst of incredible light.

In a little while there would be

(Continued on page 167)

prepossessing

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MAN AT BIKINI

(Continued from page 166)

seventy-three aircraft in the sky—planes ranging in size from giant B-29's to Navy F-6-F fighter planes which would be directed by radio control from similar Navy fighters. There would be Flying Forts in the air, both drones and "mothers" to control them. There would be observation and photo planes. We strained our eyes and our hearing. We waited.

The crew of the B-29

I thought momentarily of the B-29 that would strike the single and possible devastating blow against the target fleet. The young men of the crew (none is over 31) have been adjudged the most skillful practitioners of their peculiar art. From the brief chat I had with several of the crew on Kwajalein, I came away feeling that they had achieved maturity in a society I could not comprehend—a society of men who are themselves weapons or appendages of weapons. Major Swancutt, the pilot, who shouldered a staggering responsibility, I remembered best of all. Prematurely grey, set-faced, he surveyed the correspondents with cool, Olympian detachment. The lessons of forty-nine combat missions were in those eyes, in the way he spoke. Men old enough to have been his father shuffled like intrusive youngsters beneath those steady eyes.

Aircraft began to appear, singly and in formations of three, tearing streamers from the clouds. On every point of the compass, ships could be sighted steaming toward their assigned positions. Astern of the *Appalachian*, a long line of support vessels sailed abreast each other with the precision of cavalry on parade. Through binoculars I could see that every inch of deck space on them was covered with crew members.

The decks of the *Appalachian* also began to fill up with correspondents, tables, typewriters, and deck chairs. Time was ebbing away swiftly. The ship loudspeaker began to chatter intermittently. The bombing plane had begun the first of its three "dry runs"—practice flights. Further accounts came to us. The second, then the third dry run had been completed.

Ten minutes before detonation—H-hour minus ten—the bombardier reported that he was starting his "live" run on the target. I swallowed tensely and moved closer to the rail. At minus five minutes Admiral Blandy's voice came over the speakers, warning all to put on the special goggles when word was passed that the bomb had been dropped.

At H-hour minus two the warning was repeated: Stand by with goggles!

Minus two minutes.

I put my goggles on. Impenetrable darkness descended over sky,

(Continued on page 176)

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LONDON, A FINE TOWN NOW

(Continued from page 133)

the Pastoria, and you're well advised to start at twelve-thirty if you want to lunch at the Berkeley Buttery whence bare legs and sturdy tweeds have, thank God, disappeared.

Formality in clothes is on the way back, and you'll hardly see a female trouser in the West End except, perhaps, on the young mothers from the outer suburbs who trail down Oxford Street from shop to shop, searching hopelessly for children's shoes. Most night-clubs insist on evening-dress now, and you'll get a better table at the *Bagatelle* or the *Mirabelle* if your frock is down to your ankles. The general theory is that this campaign was started to drive out the "popsies," but as only the "popsies" have both the coupons and the cash to buy contemporary evening-dress, in this respect it has signally failed. But most people have simply dragged out of mothballs the frocks they last wore in 1939 and, alas, both they and the frocks are seven years older. No one wears a long evening coat now; these have long since been cut up for children's party frocks or little jackets or what have you. Everyone, somehow or other, has got real silk or rayon or nylon stockings though I did see a woman at the Ritz in full evening-dress bottomed by white cotton ankle-socks.

Dual dress-standards are very noticeable. Some people have been to Paris; some people haven't. Those who have wear smart hats and shoes; the others don't. Occasionally one sees a real cashmere twin-set, but inquiry invariably reveals that it was sent to America on the export drive, and somehow managed to get home again.

The gentlemen, who have been so rapidly demobilized that it's quite rare to see an officer around, seem to be having their clothes troubles too. Quite a few top a reasonably smart suit with an old trench-coat, or dye R.A.F. greatcoats an undeceiving brown, and the rather tawdry broguing of demobilization-shoes is far more common than the mellow glow that used to be the mark of a gentleman who shopped at Lobb's. Ex-officers say that unemployment is something awful, particularly above the rank of field-officer. The Ministry of Labour says that it wouldn't be if just a few more of them would consider jobs at under three thousand pounds a year.

In any case, hardly anyone's prepared to job-hunt till they've had their demobilization leave, and almost everyone is determined to spend it abroad. The Swedish Travel Agency is daily besieged by a milling throng, Swedish visas being easy to get and no rationing when you arrive. Unless you booked your holiday at about the New Year, you're hardly likely to get a passage anywhere, and people have developed the sort of predatoriness about

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LONDON, A FINE TOWN NOW

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travel that they used to have over smuggled perfume.

There isn't yet a true London Season. Princess Elizabeth has grown up and goes to private dances that are starting again, but there are no Courts and Queen Charlotte's Birthday Ball has been the only official stamp of a débutante. Which is maybe just as well, since the contemporary crop of young girls who've just emerged from the forces or the schoolroom seem to have an ignorance of make-up, dress and general social poise that can only be described as abysmal.

"Fashions follow the intelligentsia"

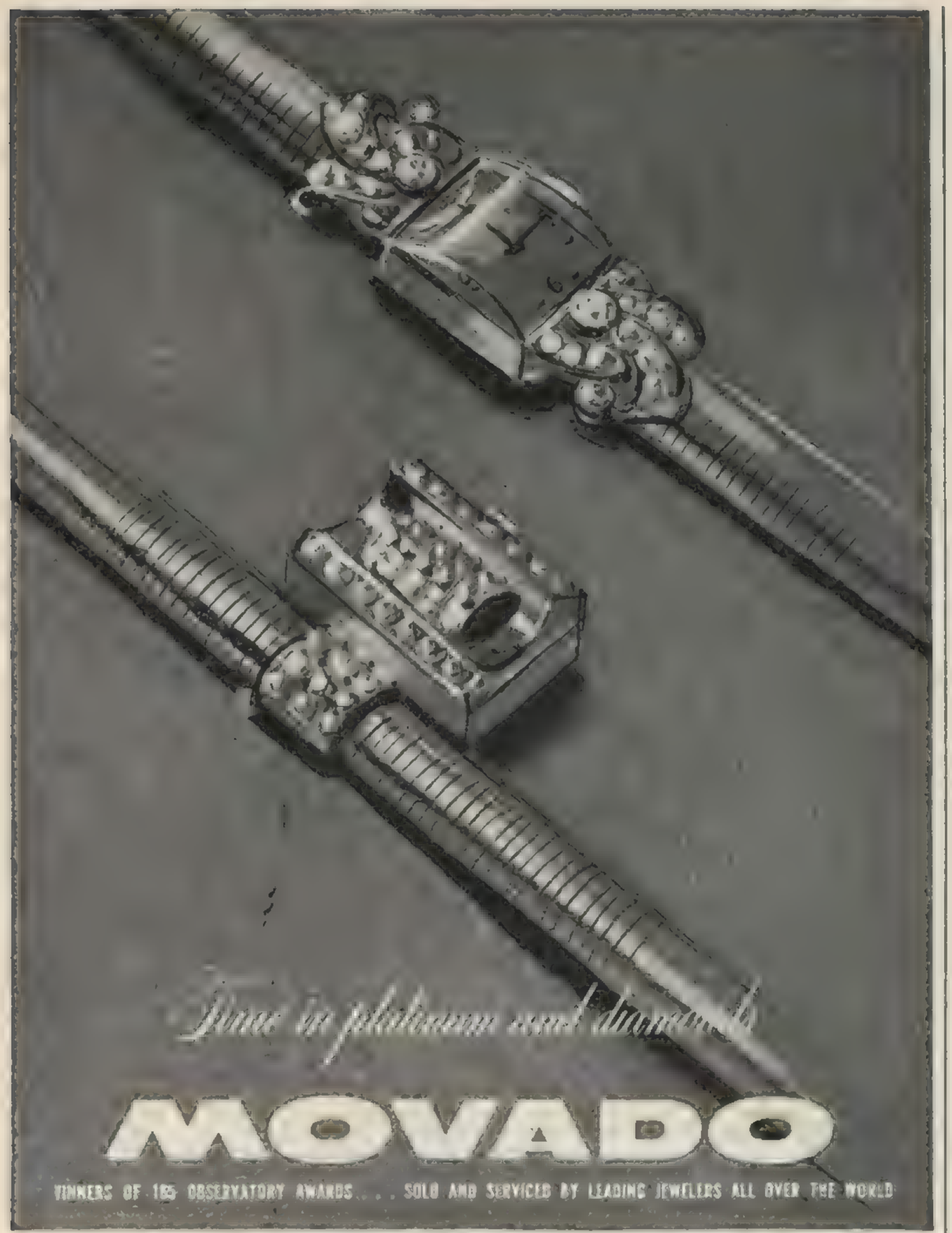
Social life, social circles, social cycles haven't re-established recognizable patterns yet. We go week-ending in the country or to Covent Garden or to the recently reopened Curzon Cinema, and it's because we want to and not because it's the thing to do. With people living wherever they're lucky enough to find accommodations, there isn't even a smart residential centre just now, though there's a general feeling that Mayfair is finished except for luxury buying and selling, and that people are going to be living in St. John's Wood. Which isn't surprising, since fashions usually follow the intelligentsia after a varying time-lag, and it's quite a time since the intelligentsia took to living in St. John's Wood for its tree-lined roads, its nearness to Regent's Park (whose architectural greatness is being saved for us by timely public protest and Government action), its charming little houses and gardens, and its one-time low rents.

The most noticeable feature of post-war London is the way the time-lag between fashion and the intelligentsia has almost closed up. The intellectual is on the social up and up. And I don't mean the extremely Left Wing young poets whose stern, loose-forelocked faces used to glare from glossy pages in 1939. These are, the Lord be praised, *out*. The Left Book Club is out. Unity Theatre has gone professional and no one cares. In short, Communism is out, and a surprising number of middling-young writers are now Roman Catholics.

But the real intellectual has found his apotheosis through war. Whereas last time he was slaughtered, since 1939 he has been cosseted and coddled and has yielded the community handsome dividends. Indeed, there's a rumour that the Secret Service was almost entirely staffed from Dons from Oxford—I don't think it could have been Cambridge.

The great meeting-place between intellectual and public has been, however, on the air. Goodness only knows, remembering Sir John Reith, how the B.B.C. ever achieved it, but today it is in many respects leading the

(Continued on page 170)



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LONDON, A FINE TOWN NOW

(Continued from page 169)

vanguard of public opinion. The Sunday evening peak-listening series, "The Challenge of our Time," has sponsored Marxists such as Professors Haldane and Bernal—and nothing has erupted in outraged protest. The B.B.C. has just completed a series called "Family Relationships" which touched on such matters as birth-control, pre-marital affairs, venereal disease, and infidelity—and once a matter has been discussed by the B.B.C. it is, presumably, suitable for discussion by anyone, so we can reasonably hope that a lot of misery-making cobwebs of verbal repression will be swept away.

More taxis, less gum

Not content with merely blossoming under official ægis, the intellectuals are sprouting on their own with all too many pretentiously-titled periodicals—or books, as they have to call themselves until the paper restrictions are amended. So far these are principally noteworthy for impressive lists of contributors and great diversity of type, but it doesn't become me, as a journalist, to comment too much, never knowing, as you might say, where one might have to turn for the butter on one's bread.

Talking of journalists, it's very noticeable that the editors of women's papers are now uninterested in the odd thousand words of whiffle and demand hard facts with real knowledge behind them. Admirable for the reader, no doubt, but no more easy money for the contributor.

Research, in short, has become the order of the day. Together with "spiv" (slang for a race tout kind of man) it's almost the most popular word in the vocabulary. The least popular are those to do with the new national health service, a topic as destructively controversial at dinner-parties as Munich used to be.

Getting to dinner-parties, incidentally, is rather easier than it used to be. Judging by the floods of sleek long Rolls Royces now dominant in our streets, it ought to be easier still, but nobody ever knows enough Rolls Royces. However, except when you actually want one, you can quite often see an empty taxi, though the disappearance of American soldiers means that the old trick of picking them (taxis) up outside American Red Cross Clubs is no longer applicable. Also the young girls in the tubes no longer chew gum. This, we feel, is a credit, but there are many many debits and the streets around Berkeley Square look strangely empty now.

One last sociological note. (I nearly forgot to mention sociology, which hardly anyone ever doesn't.) Hopes that evacuation to the country would have had a softening effect on slum-children and Mayfair hostesses have been in both cases largely unrealized.

LONDON IN THE '20's

(Continued from page 132)

beguiled for me many Sunday afternoons in a London winter, told inimitably the story of Henry James at the Sidney Colvins' wedding. It was a very small wedding. As the party of six, including the principals, emerged into the street from Marylebone Church, James drew back from the group. "But we must not all walk together on the same side of the street," he had said. "We might look like a wedding party." To be protected from the vulgar gaze, the rude public surmise, that was the perfect thing.

On all these present Anglo-American connections fell the sense of our common interest in the Victorian past. There were still figures about who had served in Gladstone's last cabinet; knew Dickens and Huxley (T. H., author, at one remove, of that dazzling modern pair, Aldous and Julian). At a 1920 revival of Gilbert and Sullivan's "Patience," there were friends who could compare it with the original production, forty years before. They remembered how George Grossmith, in the part of Bunthorne, had made himself up to look as much like Oscar Wilde as possible while Wilde, in person, applauded from a box.

But this wraith of Victorianism was only a decorative wraith. New things were on the march. The "old school tie" was looking very frayed, and there were brave plans for a new education in England. J. M. Keynes had, then, just published his *Economic Consequences of the Peace*. More people talked about this book than read it; more read it than understood it. But everyone knew that it was important; a sort of *abracadabra* to keep off a perilous future.

Bernard Shaw, then a mere stripling of sixty-three with plenty of red hairs still in his leonine beard, was storming at the Fabian Society meeting for the independence of Ireland. Being a true-born playwright, he cast his argument into a little conversation between three men who chanced to meet in the Green Park. He stood there, taking the onslaught of hecklers in his audience, as only an early Fabian knew how to take it. And even as Bernard Shaw spoke, the Irish Free State was only two years away.

The problem of India was at the boiling point then, too. General Dyer, commander in the Punjab, had given the order to fire upon Indians in a public square at Amritsar. In consequence he was being forced to resign his command. During the debate on Amritsar in the House of Commons, turbaned heads and dark faces in the Strangers' Gallery listened and looked down from the twilight of that carved recess upon the Speaker. What they were thinking was as dimly perceived, as uncertain, as the future fate of India and the British Empire.

(Continued on page 172)

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"KNOWS NO SEASON"

PLUM, FIG, FIG-DATE PUDDING, BRANDIED HARD SAUCE

LONDON IN THE '20's

(Continued from page 171)

Yet this newness in point of view went on in the old setting. After the Amritsar Debate in the House of Commons, one took tea with a Member on the Terrace, exactly as if one were inside a Victorian parliamentary novel by Anthony Trollope. There was the sense, not warranted by anything specific, of being quite simply at the centre of "everything": the indifferent, lukewarm tea, the black barges and skows going clumsily by on the river, the traffic on Westminster Bridge, moving almost imperceptibly in the middle distance, like an elongated pendant of rainwater slipping down a cable. And Big Ben, muffled in his Tower overhead, was striking the hour of five.

Edward VII's queen, Alexandra, was seventy-six that spring. But her "enamelled" complexion (preserved with a skill no modern cosmetic expert has yet matched) was still beautiful as she looked out from her low open carriage of state. She was making her annual progress through the streets of London on the day she had long ago designated Alexandra or Rose Day. As she drove the length of London, the crowds who came out to see her received roses in exchange for donations to the London hospitals. They were paper roses in 1920. The recent war was called the World War then, not the First World War. But the sense of victory was often a shadowed one. Blinded British soldiers, singing at midday in the London streets "Drink to me only with thine eyes," darkened the sunlight. And there were those casualties among children on the Continent. As an appeal for aid phrased it, they "must have nourishing food and be brought back to life after the terrors and discomforts of war." The exhortation fits 1946 as exactly as it fitted 1920.

Yet victory was victory. There was sometimes still a "flush" about it. I saw it glow, literally, on the hot dusty forehead of Earl Beatty, hero of Jutland and First Lord of the Admiralty. As I looked down from the top of a Piccadilly bus, there he was, riding in an open taxi, escaping after doing duty in some long victory parade on a hot spring day. He had taken off his jaunty helmet with the cock feathers and was mopping his brow with a crumpled handkerchief. But the brow, though dusty, was glorious and the head was proud.

But there were subterranean rumblings, restlessness and foreboding. The play that captured the London stage, and held it for three and a half years, was Gay's eighteenth-century "Beggar's Opera." Its air of light corruption; of bribery, lovemaking and wit; of Newgate Prison and the doings of highwaymen, rogues and "London Ladies," exactly suited the thinly disguised apprehensions about society that teased the modern London

(Continued on page 173)

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LONDON IN THE '20's

(Continued from page 172)

world. Arnold Bennett had cut the old play down "for an age which lacks the leisure of the eighteenth century." The modern "pace" was already mounting. But this light-hearted opera of wickedness in high places by a playwright who had written for his epitaph,

"Life is a jest and all things show it,
I thought so once and now I know it."

this was the very meat of the 1920's as it had been of the 1720's.

The spirited design and lively colour of the setting for the "Beggar's Opera" carried the mood of the outrageous lines. The young man who created these sets was Lovat Frazer. Gassed in the war, invalided home, he designed and painted and recorded his genius as fast as he could, under sentence of death which caught up with and claimed him at the height of his young fame. That fact, too, cast its ominous shadow on the exquisite wit of his design and colour for the play.

Ever since 1910 Karsavina, under Diaghilev and with Nijinsky, had given prestige to the serious art of the ballet. But now in the early '20's even the ballet went slightly burlesque. Karsavina was pointing her exquisite toe and commanding her beautifully submissive muscles in a light pantomimic comment on the littleness and shortness of life. Barrie had written it for her and called it "The Truth About the Russian Dancers," or as a wag had rephrased it "How the Russian Dancers Live, Love, Marry, Have Children and Die." The sober progress of threescore and ten was, in this skit, foreshortened and stylized to a mere half-hour. The pantomime presented a swift-moving, relentless passage from cradle to grave. How gingerly La Tamara balanced her willowy mashie in a light parody of golf at a country-house party; with what heartless grace she dandled her French bisque infant (born in a two-minute interval off-stage) in her lovely arms; with what stiff elegance she counterfeited death.

Dear London '20's, you were full of wit to ward off apprehension. You still walked arm-in-arm with the past on your way to the future. But for all your brilliance and bravado, you *were* scared. Alec Waugh (whose brother, Evelyn, was then a mere seventeen—if an Evelyn Waugh can, by any stretch of the imagination, once have been seventeen) was thundering away in his *Loom of Youth* about what was rotten in the famous English Public Schools. H. G. Wells, at a luncheon where an American was present, remembered to suspend the party while he sent out for "ice creams," to conciliate, as he said, the stranger from the powerful New World. Yes, you were scared, though the cleverness and gaiety your fears evoked made you a famous moment in history. And the end, dear London '20's, is not yet.

BERLIN LETTER

(Continued from page 136)

lift I used to take up to my room. The door hung crazily from one hinge, but above it the gold lettering of the word *Aufzug* still glittered.

It was quite dark when I turned back toward the Press Camp. I had to go carefully, for the pavements in many places were piled with débris and full of pit-holes. I was surprised to see that here and there in the ruined houses a faint light burned: afterwards I was told that people still live hidden away in corners that have survived destruction. I was glad when I saw the Union Jack hanging above the lighted doorway of Press Headquarters. My rough army blankets and hard bed seemed luxurious indeed; so did the weak coffee and thimbleful of marmalade for next morning's breakfast.

On the whole the Press doesn't do too badly. British correspondents are considered members of the armed forces, and therefore receive army rations, including a weekly issue of cigarettes, chocolate, and laundry soap. The bar is pretty well stocked and German white wines seem popular in the mess. The Americans fare infinitely better, the usual ration being augmented by all kinds of good things imported from America. They also give by far the best parties. Many officers of the Allied Control Commission live in pleasant villas in the suburbs of Berlin, and the American Press Camp is in Zehlendorf. Scattered around the country within a half hour's drive of Berlin are most of the Officers' Clubs, the best of which are perhaps the Embassy and the Wannsee. The latter overlooks the lake, and used to be the property of Funk, the Nazis' Finance Minister.

There I went to a wonderful party given by a young American officer. As a rule the house was lighted by hideous chandeliers. Our host had replaced them with dozens of candles. Branches of trees and flowering shrubs were banked in corners, along the sill of a huge window looking over the lake, and before any unattractive object he wished to disguise. There was steak, ice cream, and good French champagne. It seemed a real pre-war party, and only the uniforms (American, British, French, Danish, Dutch, UNRRA, Military Government) worn by all the men and most of the women reminded one that a few miles beyond the quiet waters of the lake and the green woods lay the remains of a once great and prosperous city.

There were no Russians present. As far as I know they seldom attend parties with the exception of Press cocktail parties, to which the Russian war correspondents go. They are always accompanied by a special officer who keeps a sharp eye on their doings—with whom they talk and how many drinks they have. When he considers the moment propitious he gets up and says the equivalent of "Home, boys," and they all file out.

To go into the Russian sector of Berlin without a special pass is impossible. Even with one it is risky. Quite a few of the correspondents have found themselves spending a night in the "clink" owing to the zealousness of some young U.S.S.R. private who fancied their papers were not exactly as they should be. Sometimes they are as unpredictably charming as only Russians can be, like the guard stationed—the day I made a tour of the wrecked Chancellery—at the entrance to the underground bunker in which Hitler supposedly died. He was blond and incredibly young, with a colt-like body and childish, smiling blue eyes, but he handled his rifle—and its bayonet—with disconcerting ease.

It was reputed difficult to get into the bunker even with a pass, and we had none, but the friend who took me spoke some Russian. He asked the blond boy how he liked Berlin. It was fine, he answered. "But not as fine as Russia?" said my friend. The guard's blue eyes lighted up. "Ah no, no place was as fine as Russia...Siberia especially." Yes, we could go down into the bunker, presently, when the party of Russian soldiers who were down there came up.

Hitler's last retreat was a depressing place. Once the walls had been panelled in wood and the furniture covered with blue velvet. Now the cement from which the wood had been ripped was scratched with Russian names and only a few torn shreds of velvet clung to the broken springs of a sofa. Eva Braun's bedroom opened off Hitler's; beyond there was a bathroom and a small kitchen. On the other side of the sitting-room was the suite of Goebbels and his family, and various rooms that had been occupied by members of Hitler's staff. It was damp and musty-smelling, thirty-odd feet underground. I shivered with cold and the suspicion that all the frustration and horror of that place still hung in the air. When we got outside again I took a picture of the bunker and the smiling young guard, without his raising the slightest objection.

As we drove along the *Kurfürstendamm* on the way home we passed the shop of a well-known milliner who before the war had made hats for Marlene Dietrich and other German film stars, as well as for most of Berlin's smart women. Her hats were always very expensive and it is among the many incongruities of Berlin life that customers still swarm to buy models made of all kinds of ersatz materials at astronomic prices. No one seems to know where the money comes from as the bank accounts of the Germans are frozen.

Here and there you see a little shop sandwiched between two wrecked houses, or the corner of a ruin fixed up with a small square of glass for a window, and a few odds and ends shown for sale. Often payment is accepted in cigarettes, although such transactions are frowned upon by the military authorities and the black market that flourished along both sides of *Unter den Linden* has gone underground.

Looking at Berlin it seems impossible that it could ever be rebuilt, somehow one can not conceive any reason why it should, for it has become a ghost city inhabited by ghosts.

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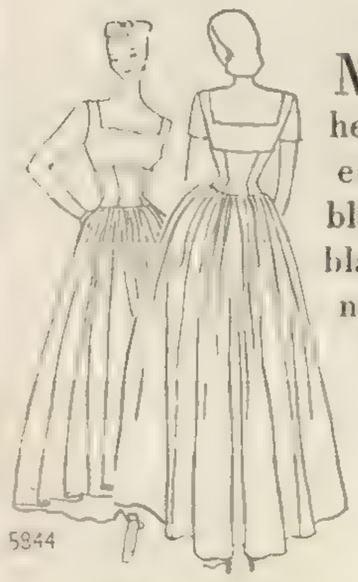
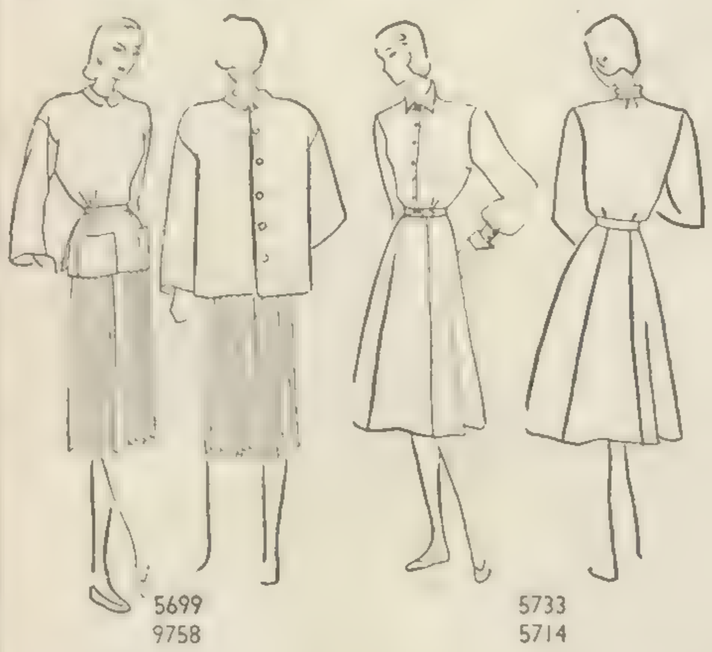
5846



5844

Mathematics, here, is a formal education in black faille plus black jersey. Wide neckline; uneven hem, to show your ankles. No. 5844, 12 to 18 (30 to 36).



5699
9758

5733
5714

Other views of college sums on pages 148 and 149. Design No. 5699, "Easy-to-Make"—jacket; small (30 to 32), medium (34 to 36), and large (38 to 40). No. 9758—skirt; 24 to 32. No. 5733—shirt; 12 to 20 (30 to 38). No. 5714—skirt; 24 to 30; "Easy-to-Make."

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MAN AT BIKINI

(Continued from page 167)

sea, and ships. Gripping the rail, I stared toward where the bomb would burst. There were quick, frantic voices behind me. There was a thumping behind my ribs, a strange difficulty in breathing.

Bomb Away! Bomb Away! The loudspeaker fairly rattled with emotion.

The thirty seconds which passed after that cry gave one a new concept of time, a concept familiar to the radio announcer who is signalled that the program is running thirty seconds short. Mustn't he feel about madly for a torrent of sound to fill those interminable, slow-moving seconds with sound? Less resourceful, I could not manage even one heroic thought for later transmission to my wife. A dead inertness choked the passing of each lengthy second. Man, about to glimpse the unknown, can be nothing but inadequate to the occasion.

It was an arc lamp spluttering white hot.

It was a headlight over the crest of the hill in the blackest of nights.

It was a match held a few inches from your face in utter darkness.

Then night again.

I ripped off the goggles, but too late. The fiery, rigid pillar of smoke was already a proud structure against the backdrop of sky. Within two minutes, a seething cloud over a half-mile wide had formed. As it expanded, and rose, the cloud boiled madly, mingling incandescent reds and yellows with inspired abandon. Within ten minutes the characteristic mushroom shape had formed, with its massive anvil top over four miles high. It was an anvil which Thor himself would delight in owning. Through binoculars the cloud now appeared whiter, with soft pastel shades of yellow and pink visible at its heart. To the naked eye, it had already become just another cloud, tinged like them with the warmth of the bright, morning sunlight. But I knew it was a lethal sun which had kindled those seemingly soft colours. Hidden by smoke, flame still boiled in this aerial crucible, and invisible death radiated on every side. On the horizon there was a single thin black column of smoke—an unidentified cruiser had been set afire.

I walked swiftly to the main Wardroom, where television screens were flickering. The images of ships in the lagoon appeared on the screen in an unearthly green colour. The ships, and Bikini itself, appeared with the indistinctness of early movies. A Navy officer, more familiar with its use, said excitedly, "I think the *Nagato* is still afloat. So's the *Nevada*!" I went on deck again. The *Appalachian* had changed its course and was steaming full speed to join Admiral Blandy's flagship for a re-entry into the lagoon.

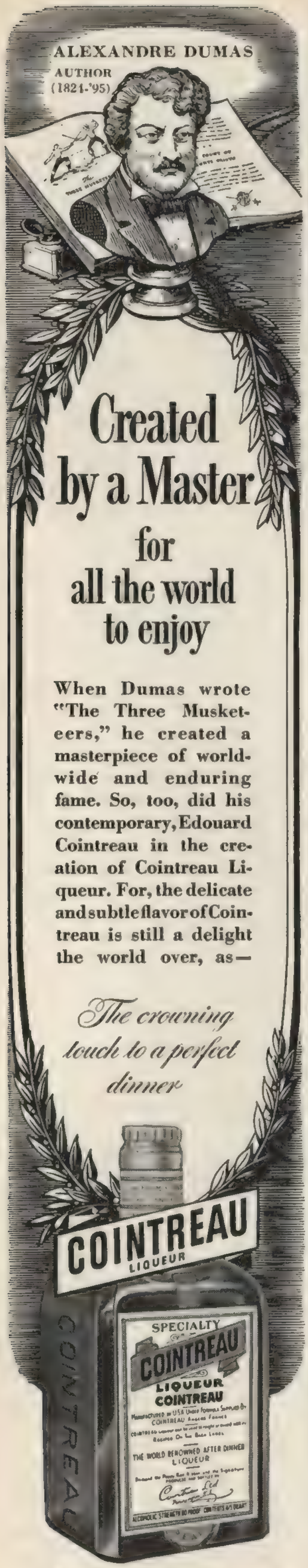
It was all over but counting casualties among the target fleet. At the moment I felt no concern about which of these inert steel structures were "dead," and which were merely "wounded." That would come soon enough, and would be properly interpreted by admirals, generals, scientists, and senators.

I searched for and found "the cloud" again. It was almost completely white now, the sort of passer-by cloud you might meet over New York, or Des Moines, or San Francisco. You would follow its innocent progress through the sky with a casual eye indeed.

Yet this cloud had left behind it battered steel, an inferno of burning ships, and scores of charred animals, some still alive but pierced by the gamma rays which spelled certain death.

I knew then that I never wanted to see that cloud again, not even over Bikini some weeks later when Test Baker would be held. Nor did I want my children, or yours, to watch the deceptively lovely cloud float by and wait bitterly for blood to seep from their unbroken skin.

No mighty blast, but only a whimper of sound had reached us on the *Appalachian*. But hadn't T. S. Eliot once written that it was just so the world ended—not with a bang, but a whimper.



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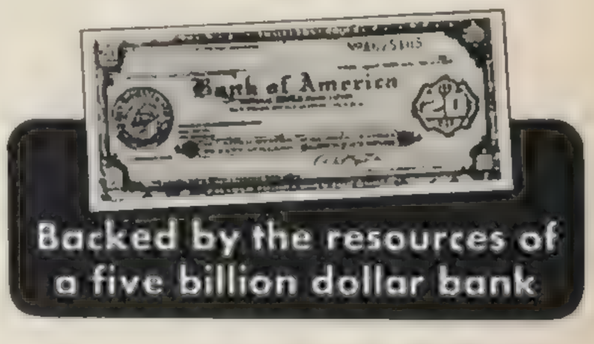

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SUMMER, AT 1:30

By Dione Lucas

[EDITOR'S NOTE: *Mrs. Lucas, head of the Cordon Bleu Cooking School in New York, is one of two graduates from the Paris Cordon Bleu who are privileged to award the Cordon Bleu to their own pupils.*]

WHEN the mercury rises, elaborate entertaining takes a fall—and a simple luncheon party is suddenly one of the most attractive excuses for seeing friends. You may lunch strictly from hunger, three seasons of the year, but in summer your motives multiply. If the food is as pretty as it is good, and if the menu and the *mise en scène* give at least an illusion of coolness, a summer lunch can be a little island of felicity in the hot swirl of the day.

The food can't very well help looking wonderful, if you make a fetish of freshness. Young vegetables and fruits are natural beauties—but be careful not to overcook or oversalt them, or they'll fade before their time.... Understand the uses of ice—set bowls of soup, or strawberries, or rice pudding in their private glaciers....But even if the day itself is served on a sizzling platter, be sure to serve something hot: it's ancient wisdom that a great wad of icy food only makes you feel warmer.

Within these limits, let your luncheons be flexible, depending on what's coming up in the garden, or what your green-grocer comes up with. But cling tight to one rule in hot weather: do no duty-entertaining. If you're deeply in debt to a number of bores, bunch them with seasonal flowers, but break bread only with people whom you really like....

Here are blueprints for three summer luncheons. Recipes serve six.

Menu I.

Crème Santé
Tomatoes Farcies
Escarole and Watercress Salad
Strawberries and Sour Cream

Crème Santé

6 potatoes
1 clove garlic
5 cupfuls milk and water mixed
2 tablespoonfuls butter
2 medium sized onions
2 generous handfuls of sorrel
¾ cupful cream

Slice the potatoes and the onions, and put them into a pan with the hot butter and ¾ cupful of water. Cook slowly until the vegetables are quite mushy; then add the sorrel, reserving five or six of the best leaves. Cook one minute, add the milk and water, and stir over the fire until it comes to a boil. Rub through a coarse strainer, and return to the pan, with the cream. Season well, reheat, and just before serving add the shredded raw sorrel. Serve smoking-hot.

Tomatoes Farcies

6 large tomatoes
3 hard boiled eggs
4 ounces tongue
4 ounces smoked ham
4 ounces salami sausage
3 tablespoonfuls chopped chives
1 raw egg yolk
Dessertspoonful tarragon vinegar
Dessertspoonful cider vinegar
½ cupful oil
1 tablespoonful cream
1½ cupfuls water
2 tablespoonfuls tomato paste
2 tablespoonfuls gelatine
2 stiffly beaten egg whites

Carefully cut off the domed part of the tomato, scoop out the inside, and dry with a cloth. Sprinkle the bottom of each tomato with a little sugar, salt, and pepper. Put into a very cold place. Cut the tongue, ham, and sausage into fine shreds, chop the hard boiled eggs coarsely. Add chives, salt, and pepper, and blend with a little mayonnaise. Put the egg yolk in a small bowl with the tarragon and cider vinegar, salt and cayenne pepper. Mix well, and slowly add the oil, then the cream. Put the whole mixture into the tomatoes, and cover with the domed parts, letting a little of the stuffing show. Sprinkle with chopped chives.

Arrange the tomatoes on this tomato aspic: Put the water into a tin-lined copper pan with the tomato paste and the inside of the tomatoes rubbed through a strainer. Add the gelatine, salt, pepper, and two stiffly beaten egg whites. Beat over a slow fire until the mixture comes to a boil, then draw aside and let stand for ten minutes. Pour through a damp cloth into a very lightly oiled tin and allow to set in the refrigerator. Turn out of the tin, and chop coarsely. Scatter on a serving dish, embed tomatoes in aspic. Serve icy cold.

Escarole and Watercress Salad

1 large head of escarole
6 firm, white mushrooms
2 bunches watercress
¼ cupful oil
¼ teaspoonful crushed garlic
¼ teaspoonful coarsely crushed black pepper
½ teaspoonful salt
1 tablespoonful tarragon vinegar
¼ teaspoonful sugar
Drop of lemon juice

Wash the escarole, and put it into a glass salad bowl with the watercress (remove the stalks) and the mushrooms, cut into thin slices. Shake all the ingredients of the salad dressing in a bottle, with a tablespoonful of cream. Toss salad and dressing together just before serving.

Strawberries and Sour Cream

Hull the strawberries, and dip them for one minute into finely crushed ice. Serve separately in a deep earthenware crock of sour cream, slightly sweetened with sugar, dusted with grated lemon rind and nestling in a bowl of crushed ice.

(Continued on page 178)

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SUMMER, AT 1:30

(Continued from page 177)

Menu II.

Iced Avocado Pear Soup
Gigot d'Agneau Printanier
Salade de Saison
Lemon Soufflé

Iced Avocado Pear Soup

3 ripe avocado pears
6 tablespoonfuls flour
¼ cupful red caviar
Crushed cardamon seed
4 cupfuls chicken stock
1 cupful light cream
Salt, cayenne pepper, chile pepper

Blend the flour with a little of the chicken stock, add all the seasonings and pour on the rest of the stock. Stir over the fire until it comes to the boil, then rub through a fine strainer with 2½ avocado pears, stir over ice until very cold, or put into the ice box, then add the cream, the red caviar and the rest of the avocado pear cut into small dices. Serve in crystal bowls surrounded by crushed ice.

Gigot d'Agneau

2½ lbs. of loin of lamb boned and rolled
4 tomatoes skinned and sliced
Tarragon
2 tablespoonfuls oil
3 teaspoonfuls potato flour
1 level teaspoonful meat glaze
1 tablespoonful whiskey
1 large cucumber
8 small, firm mushrooms
Garlic
2 tablespoonfuls butter
2 cupfuls beef stock
½ teaspoonful tomato paste
Salt, black pepper

Allow 1 tablespoonful of butter to get very hot in a dutch oven, brown the lamb well all over in the butter, heat the whiskey, ignite it and pour over the lamb, take the lamb out, add the rest of the butter, and stir in all the flour, the meat glaze, tomato paste, potato flour. When blended, pour on the meat stock, stir over fire until it comes to the boil, put back the lamb with a little crushed garlic and a sprig of tarragon. Cover and cook gently 45 minutes, basting frequently, on the top of a low fire.

Meanwhile, skin the cucumber, cut in half lengthwise, then cut into ¼ inch slices, put into a pan, cover with water, bring to the boil and drain. Heat the oil in the pan, add a little more crushed garlic, cook one minute, slice the mushrooms and add salt and pepper, cook two minutes, mix in carefully the cucumber and the sliced tomatoes, cover and simmer gently for five minutes.

Arrange on the bottom of a serving dish, remove the lamb, cut into thin slices, arrange overlapping on top of the cucumber and tomato mixture, strain the gravy and pour over. Serve at once.

Lemon Soufflé, Sabayon Sauce, Peaches

Grated rind and juice of two small lemons
3 level tablespoonfuls of butter
¾ cupful of milk
6 eggs
6 tablespoonfuls of sugar
3 tablespoonfuls of Marsala wine
2 ripe peaches

Dissolve the butter in a small, heavy pan, stir in the flour off the fire. Pour in the milk, and stir over the fire until it thickens —it must not boil. Add the grated rind and juice of the lemons; 3 tablespoonfuls of sugar; mix in the egg yolks, and carefully fold in five stiffly beaten egg whites. Grease a soufflé dish, dust with a little granulated sugar, tie a band of greased waxed paper around the outside, and fill with the mixture. Bake in a 350° F. oven from 30 to 35 minutes, take the paper off, dust with powdered sugar.

Serve separately this Sabayon sauce: Put the remaining egg white and yolk into a bowl with the remaining 3 tablespoonfuls of sugar and the Marsala wine. Place the bowl in a pan of hot water over a slow fire, and beat until thick. Mix sliced peaches into sauce just before serving.

Menu III.

Iced Cucumber Soup
Saumon Froid, Sauce Verte
Epinards à la Hamburg
(served separately)
Crêpes with Strawberries and
Sour Cream

Iced Cucumber Soup

4 small cucumbers
2 tablespoonfuls chopped fresh mint
4 cupfuls water
Salt and cayenne pepper
2 medium-sized onions
1½ cupfuls cream
6 tablespoonfuls flour

Skin three cucumbers, reserving one, slice off finely with the onions, put into a heavy pan with a half cupful of water, salt, and pepper. Cook very slowly until mushy. Then stir in, off the fire, the flour, and pour on the rest of the water. Stir over the fire until it comes to the boil, rub through a strainer, allow to get very cold either over ice or in the refrigerator. Then add the cream, the chopped mint and a little shredded raw cucumber. Serve in bowls surrounded by crushed ice.

Saumon Froid, Sauce Verte

2 lbs. salmon skinned and boned
A bay leaf
2 egg yolks
2 tablespoonfuls finely-chopped fresh dill
Bunch of watercress
Juice of ½ lemon
Salt, cayenne pepper, and pepper corns
1 cupful of oil, Mazola, or soya bean
Tablespoonful cider vinegar
2 tablespoonfuls cream
3 tomatoes
Tablespoonful tarragon vinegar

Put the salmon in a Pyrex dish, pour over a little water and lemon juice, season with the bay leaf, pepper corns, and salt. Cover with waxed paper and cook 25 to 30 minutes in a 350° F. oven. Remove and allow to get cold in the liquid. Take out carefully, and carefully drain on a clean cloth. Arrange it on a flat dish and pour over the following sauce: Put the egg yolks in a small bowl, mix in salt, cayenne pepper, and a little dry mustard, add the two vinegars and beat in slowly the cupful of oil, then add the chopped fresh dill and cream. When this has been carefully poured over the salmon, garnish with watercress and skinned tomatoes cut in quarters. Serve ice cold.

Epinards à la Hamburg

3 lbs. of well washed spinach
4 tablespoonfuls butter
1 cupful milk
5 tablespoonfuls grated parmesan cheese
Salt, cayenne pepper
1 cupful of small croutons of bread
3 level tablespoonfuls of flour
3 tablespoonfuls cream
½ teaspoonful dry mustard

Put the spinach in a heavy pan with one tablespoonful of butter, salt and pepper. Cook it over a brisk fire five or six minutes, stirring occasionally. Drain well and chop roughly in a wooden bowl. Mix in the croutons and arrange in the bottom of a shallow earthenware dish. Then melt rest of the butter in pan, stir in the flour, salt and cayenne pepper, pour on the milk, stir over a fire until it comes to the boil, then add three tablespoonfuls of grated cheese, the dry mustard, and cream. Simmer this gently five or six minutes; before pouring over the spinach sprinkle the top with the rest of the cheese, dot with a little butter, and brown under the broiler.

Crêpes with Strawberries

4 rounded tablespoonfuls of flour
1 egg yolk
¾ to 1 cupful of milk
¾ cupful thick sour cream
2 tablespoonfuls sugar
1 egg
1 tablespoonful of oil
Pinch of salt
Grated rind of a lemon
1½ cupfuls small ripe strawberries

Put the flour into a bowl with the egg and yolk, oil, pinch of salt, and 4 tablespoonfuls of milk. When all these ingredients are together beat until quite smooth, then add enough milk to reduce it to the consistency of thin cream. Put into the ice box for at least one half hour. Remove and add a little more milk as you will find it has thickened considerably in the ice box.

Heat a small crêpe skillet and when very hot rub over with a little butter. Put a thin coating of the batter in the bottom of the pan; when golden brown, turn over and brown the other side. Place the crêpes one on top of the other, then cover them with a bowl and allow to get warm in the oven. Cut the strawberries in halves and mix with the sour cream, grated lemon rind and sugar. Put some of this into the middle of each crêpe, fold over and arrange them overlapping down a hot serving dish. Sprinkle with confectioner's sugar.

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"Your chair, I believe, Mrs. John Thomas Martin!"

I acted braver than I felt—when Tom kissed me goodbye that first morning—and there I was, all alone in our new house, with wedding gifts all over the place, and dinner to cook that night! ❦ Our first dinner! I thought a lot about it while I shined the wedding goblets and stacked our brand new dishes on the cupboard shelves. Lamb chops—they'd be easy. And peas. I had too much sense to tackle biscuits. But I could toss a super salad. And have fruit—and crackers and cheese. ❦ And then I remembered how Dad used to say, "Let's make this a real occasion. We'll have a bottle of Cresta Blanca." ❦ I put on my hat and hurried out to market. Got double lamb chops—big fat ones—I wonder if the butcher guessed! The greens were crisp, the apples ruddy—the man at the cheese counter said we'd like the Camembert. ❦ After that the day flew! I was lighting the candles—in my new blue lace—when Tom came up the walk. ❦ He was simply wonderful. "Your chair, I believe, Mrs. John Thomas Martin," and he held it for me. "I can see this is something of an occasion. You've got your old man's best interests at heart, honey chile, when you bring out the Cresta Blanca." ❦ I'll never forget that dinner—or the toasts we drank. Silly little ones, mostly—but Tom wasn't laughing when he held me close that night and whispered "Dinner with you, dearest, will always be something to remember!" ❦ And I was plenty happy I'd made our first meal an *occasion*... with Cresta Blanca.

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WHEN YOU SERVE Cresta Blanca, your guests will know you paid more for it. And when they taste it, they will know why! For Cresta Blanca, America's finest wine, makes any meal a special occasion!

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